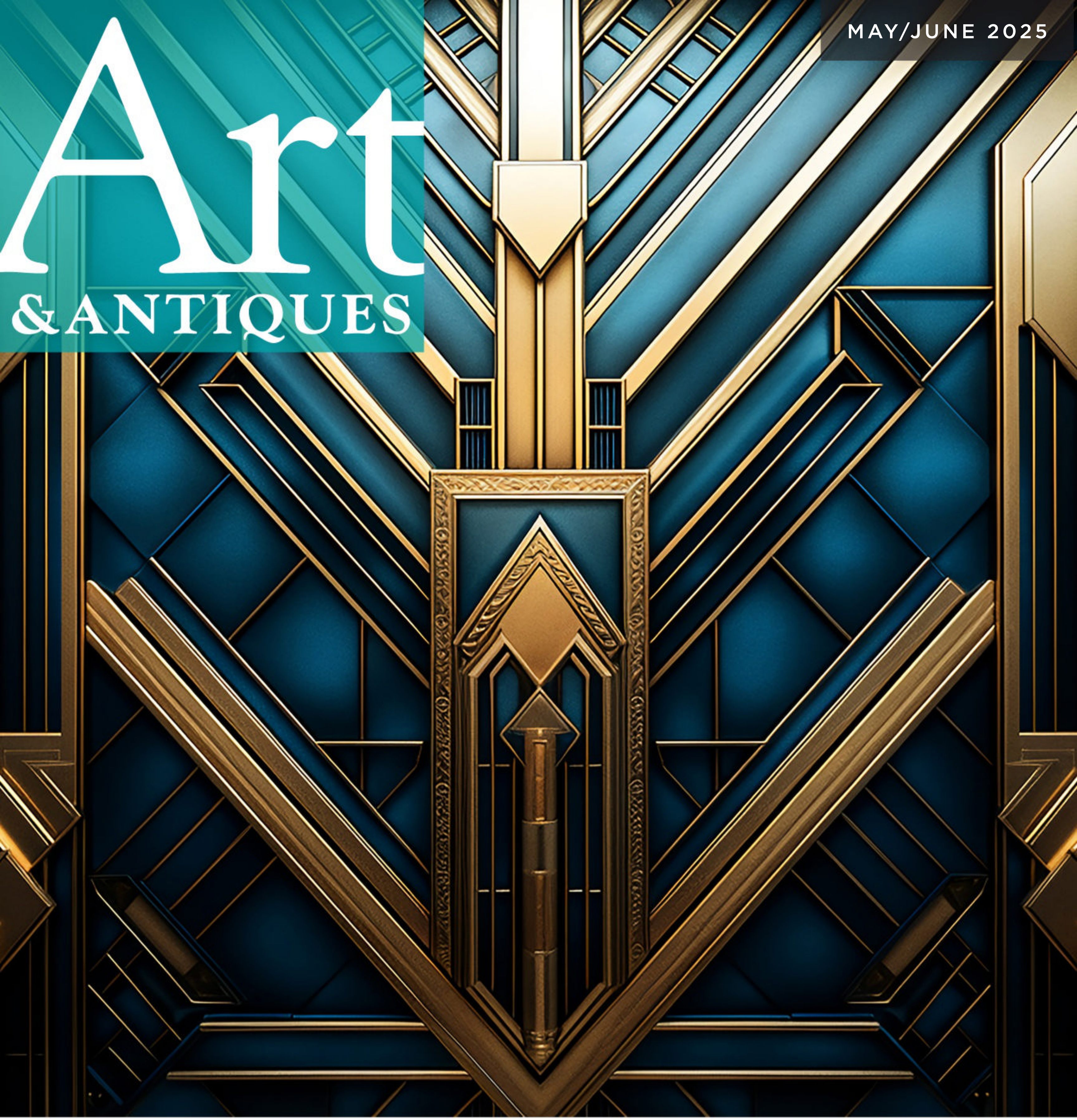
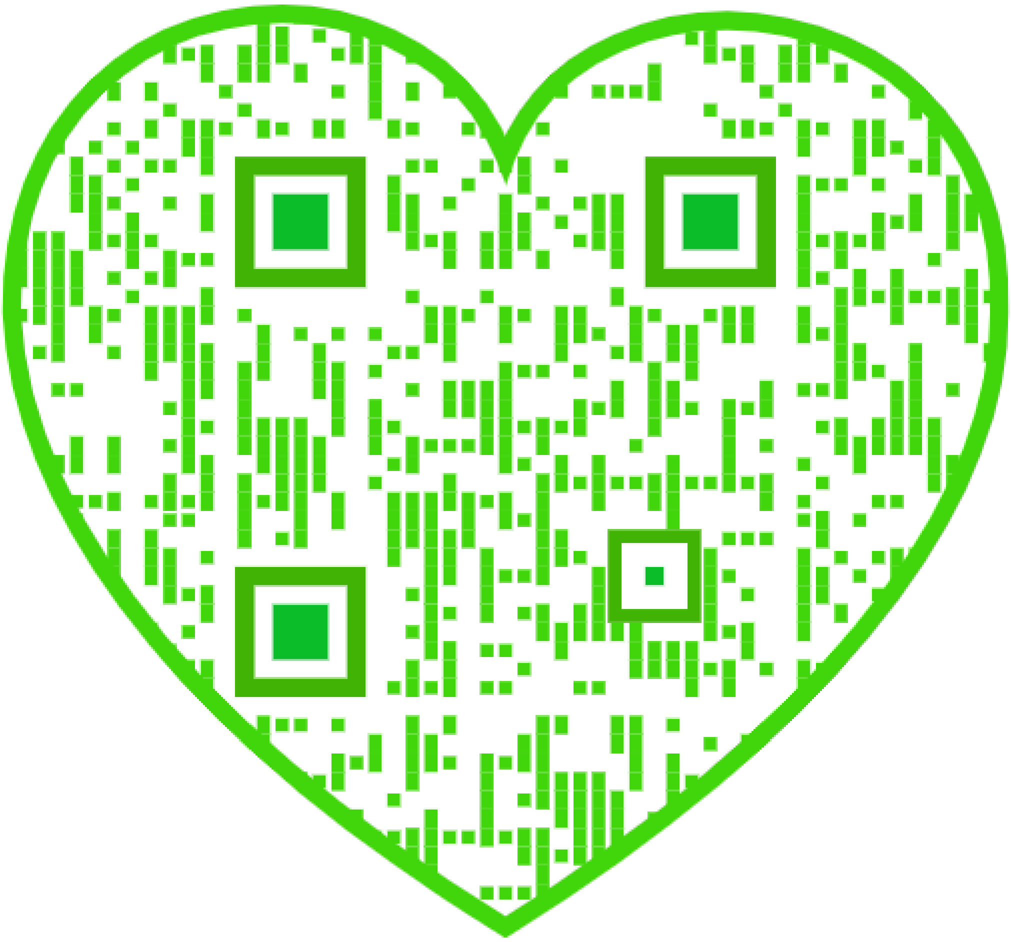
Art & ANTIQUES

MAY/JUNE 2025



Art Deco at 100

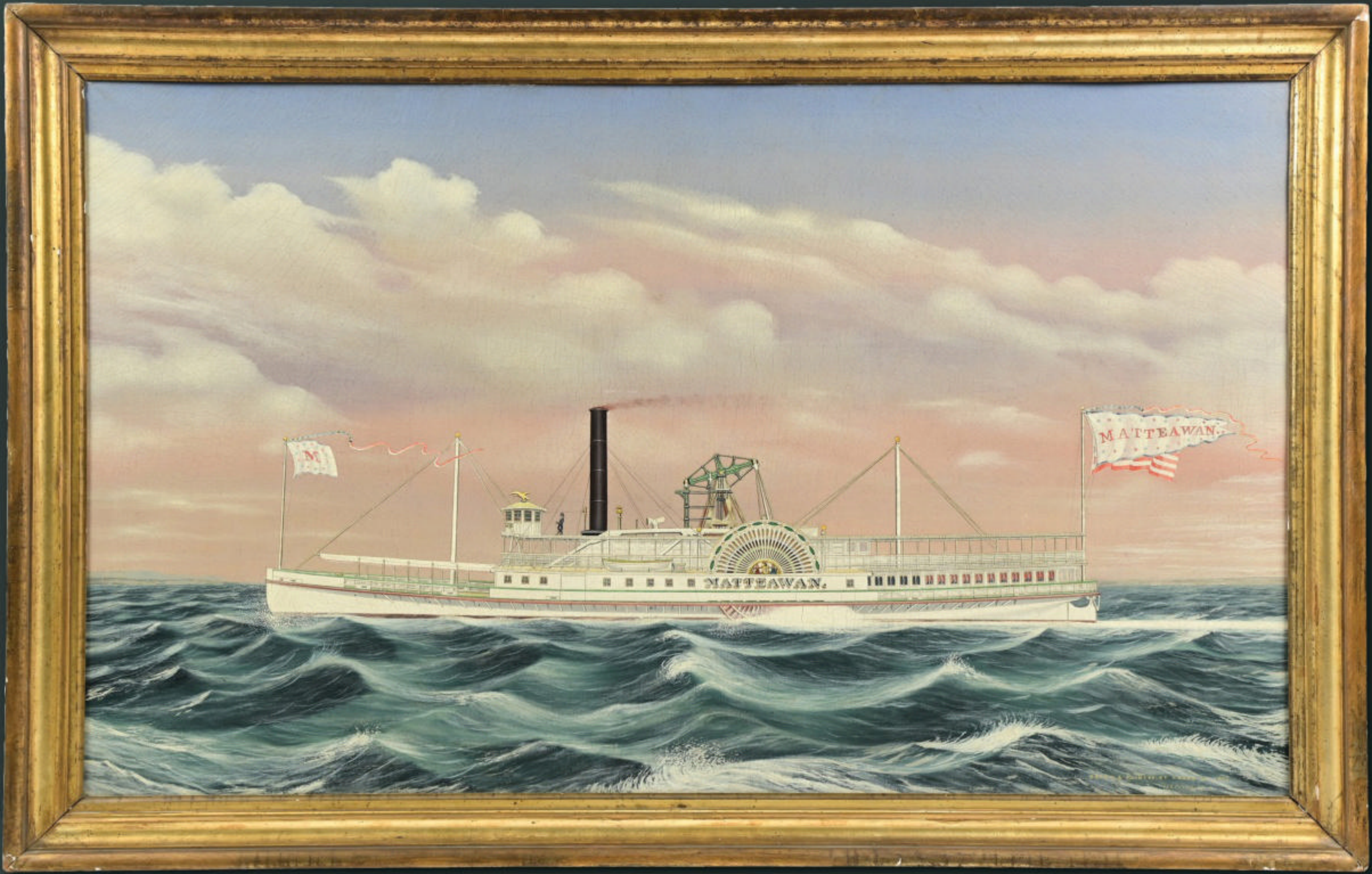
PUEBLO POTTERY | JOHN LAUTNER MID-CENTURY MASTER | THE ART OF VIVIAN TSAO | RACHEL RUYSCH FLORAL STILL LIFES | SAN FRANCISCO ART SOURCE



MORPHY
AUCTIONS

FINE & DECORATIVE ARTS

JUNE 11 & 12, 2025


MATTEAWAN.
MATTEAWAN
M

"MATTEAWAN"

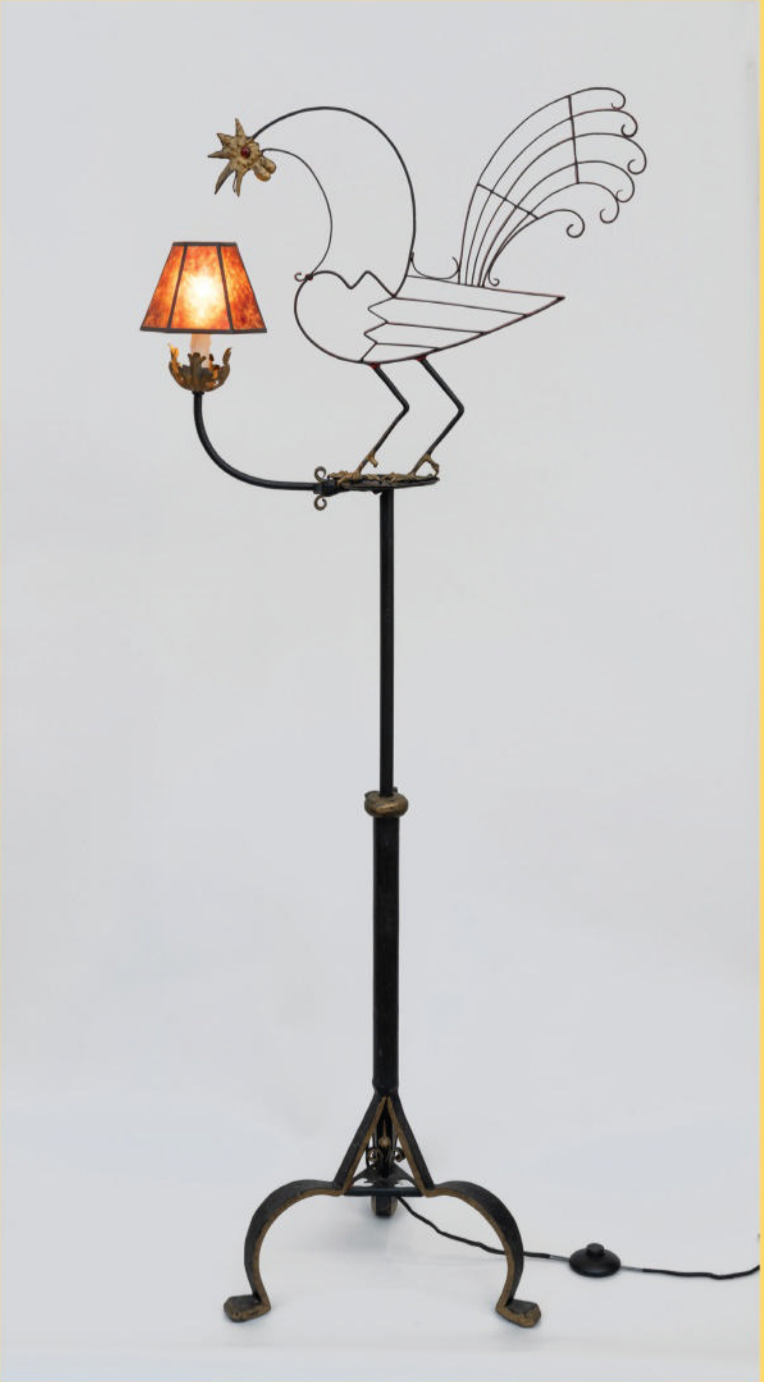
J & J. Bard

(American, 1815-1897)

2000 N. READING ROAD | DENVER, PA 17517 | 877-968-8880 | INFO@MORPHYAUCTIONS.COM
MORPHYAUCTIONS.COM

WILLIAM HUNT DIEDERICH

(1884–1953)



Rooster Floor Lamp, circa 1923, wrought iron with polychrome and mica shade, 60¼ x 23¾ x 16½ in.

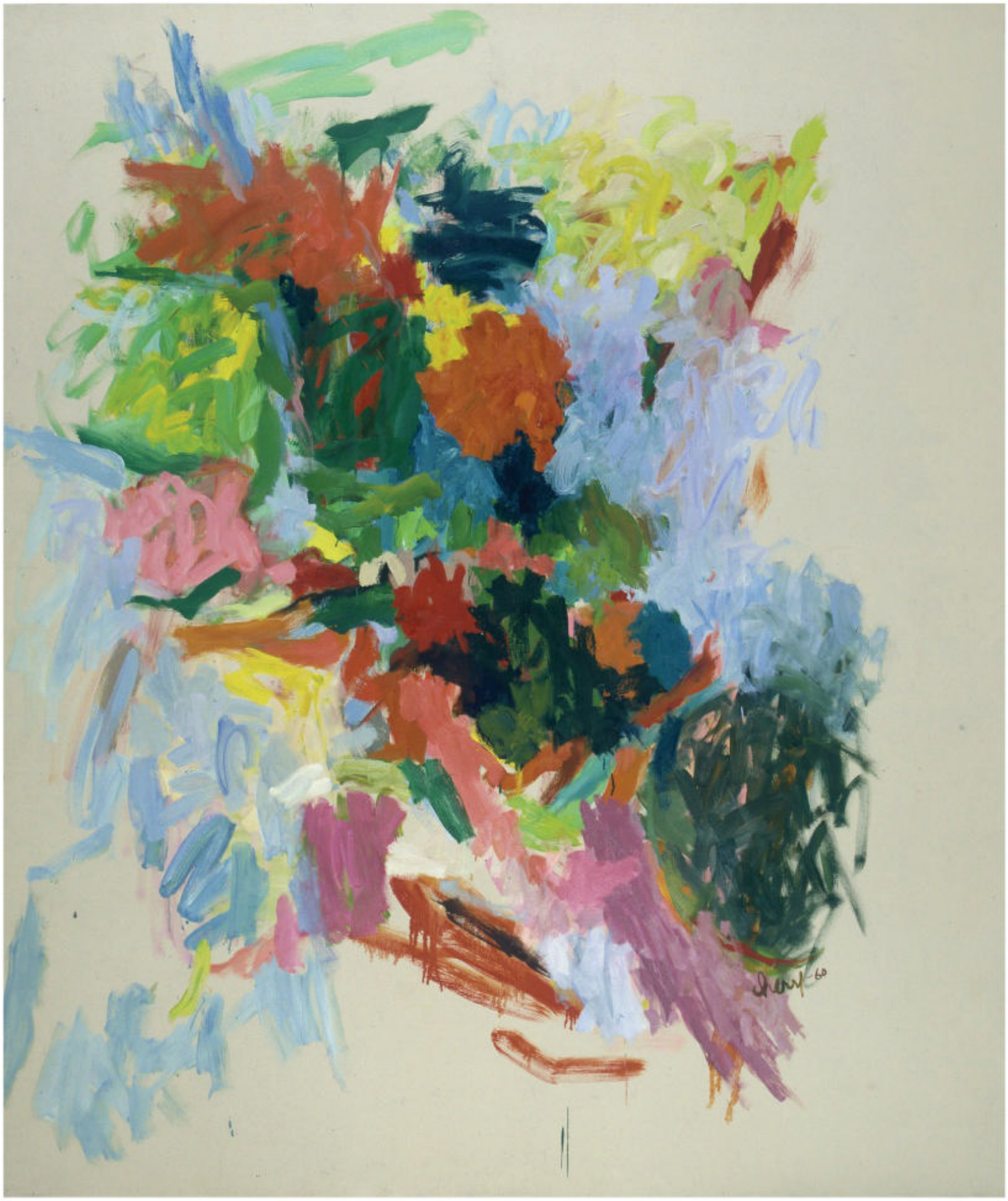
Debra Force FINE ART, INC.

13 EAST 69TH STREET SUITE 4F NEW YORK 10021 TEL 212.734.3636 WWW.DEBRAFORCE.COM

ADAA member

HERMAN CHERRY

(American, 1909 - 1992)



Herman Cherry | Untitled (Feb 1960), 1960 | Oil on canvas | 85 1/2 x 71 1/2in

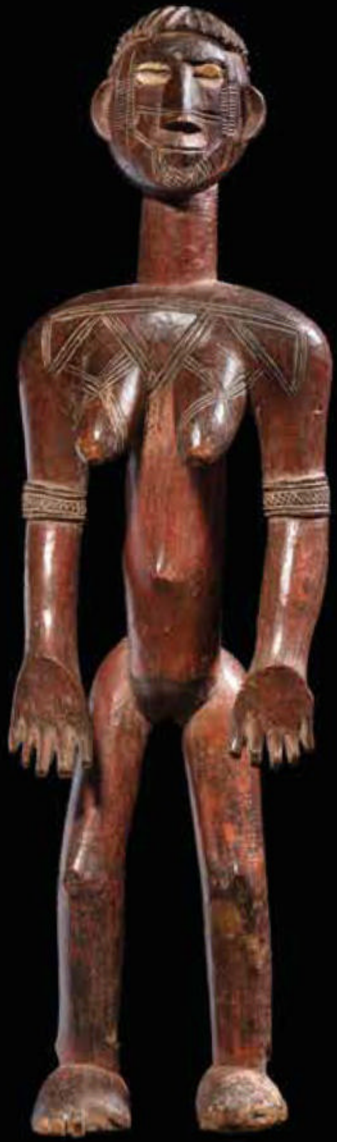
Representing works from the Estate of Herman Cherry

PROJECTS 28

www.projects28.com | matthew@projects28.com | 570.362.4207

ART OF AFRICA & THE AMERICAS

May 15th - June 21st, 2025



Collaboration Between

Throckmorton Fine Art & Amyas Naegele

Info@throckmorton-nyc.com / amyas.naegele@verizon.net

AOA TRIBAL ART SHOW NYC

Image: Bwa Muiha, A Diviner's Figure, Alain de Monbrison, Paris, Late 19th – early 20th century. Wood H: 18 in. (Provenance: Thomas Wheelock)

145 East 57th Street, 3rd fl, NY, NY 10022
Tel. 212. 223. 1059 - Info@throckmorton-nyc.com / www.throckmorton-nyc.com

MAY / JUNE 2025

FOR COLLECTORS OF THE FINE AND DECORATIVE ARTS

Art & ANTIQUES

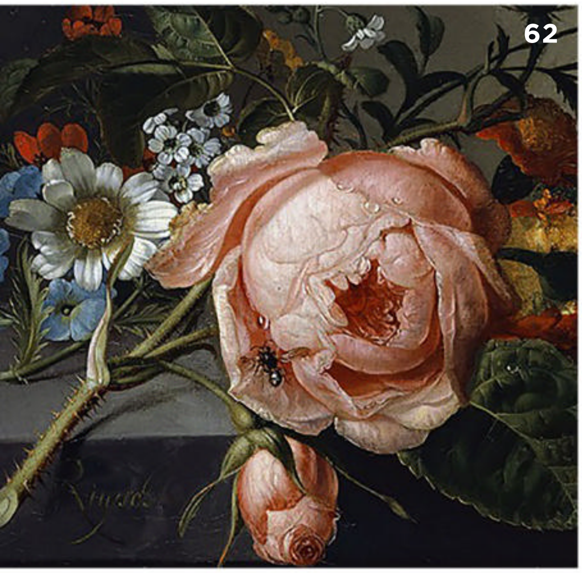
56
MARCH·17·1930 MARCH·1·1931

56

Still in Style

Art Deco celebrates its centennial this year. *Art & Antiques*'s David Masello examines the effect the movement first had on him in Chicago—and how it affects him still in his long-adopted city of New York.

BY DAVID MASELLO

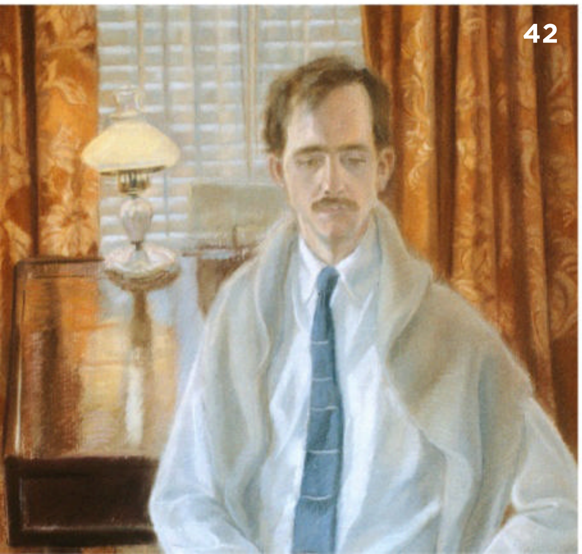


62

Flower Power

It might have taken a few centuries, but works by the Dutch flower painter Rachel Ruysch are now in full bloom in a traveling exhibition that celebrates her legacy.

BY ASHLEY BUSBY



42

DISCOVERED

Vivian Tsao

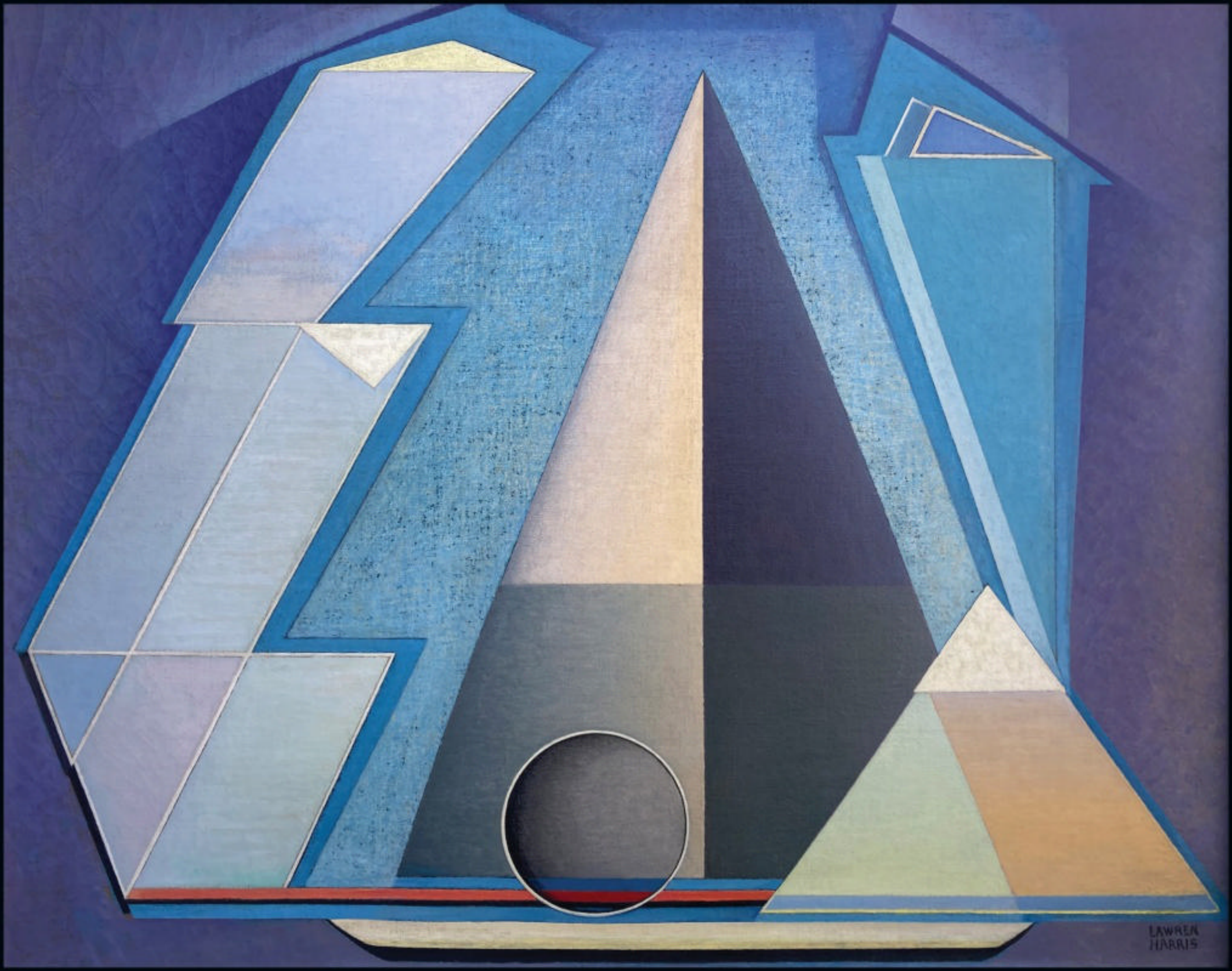
Whenever she is painting, Vivian Tsao is immersed in deep conversation. It's not with a fellow artist or even with herself, but, rather, with the natural light that streams through the windows of her Brooklyn home.

BY DAVID MASELLO

VOLUME XLVIII NUMBER 3

Lawren Harris

(1885–1970)



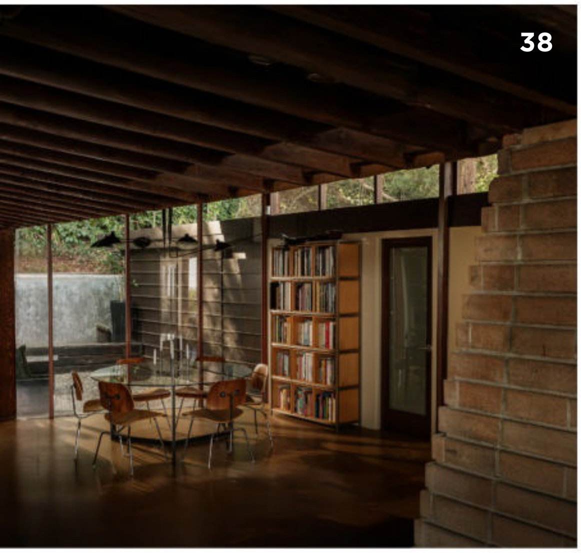
Composition ca 1940 Oil on canvas 32 x 40 inches

Nedra Matteucci Galleries

1075 Paseo de Peralta, Santa Fe, NM 87501
505-982-4631 • matteucci.com

Santa Fe's Landmark Gallery for Over 50 Years

MAY / JUNE 2025



OBJECTS OF DESIRE 10
The stunning Peacock Brooch created by Graff Diamonds in 2013; A sterling silver coffee set designed by Josef Hoffmann.

IN PERSPECTIVE 14
Extensive coverage of high-profile auctions, exceptional museum exhibitions, and engaging gallery shows from around the United States.

DESIGN NOTE 30
Porsche eBikes

PROFILE 32
Although San Francisco's iconic cable cars clang their way past the doors of CK Contemporary, the gallery continues to be an ever-evolving city landmark.

CLASSIC 38
1953 Bergren Residence by John Lautner

EXHIBITIONS
An ongoing exhibition of more than 100 examples of Pueblo pottery at the Saint Louis Art Museum features works chosen solely by residents and experts of present-day Southwest Pueblo communities. 46

"Kimono" at the National Gallery of Victoria in Melbourne explores the arc of a garment's evolution and the sweep of a country's history. 52

RECORD-BREAKER 68
A recently excavated 66-million-year-old Stegosaurus fossil sells at Sotheby's New York for $44.6 million.

SUBSCRIBE ONLINE AT:
artandantiquesmag.com

FOR ADVERTISING INFO :
SUPPORT@ARTANDANTIQUESMAG.COM

Art &ANTIQUES

EDITORIAL CONSULTANT
David Masello

CREATIVE DIRECTOR
Mark Snyder

COPY EDITOR
Roger Harris

ASSOCIATE ART DIRECTOR
Emma C Dryden

SENIOR DESIGNER
Christine Snyder

CONTRIBUTING WRITERS
JAMES BALESTRIERI
ASHLEY BUSBY
SCOTT DREVNIG
ROGER HARRIS
ANN LEVIN
DAVID MASELLO
FRED VOON
LILLY WEI
PATTI ZIELINSKI

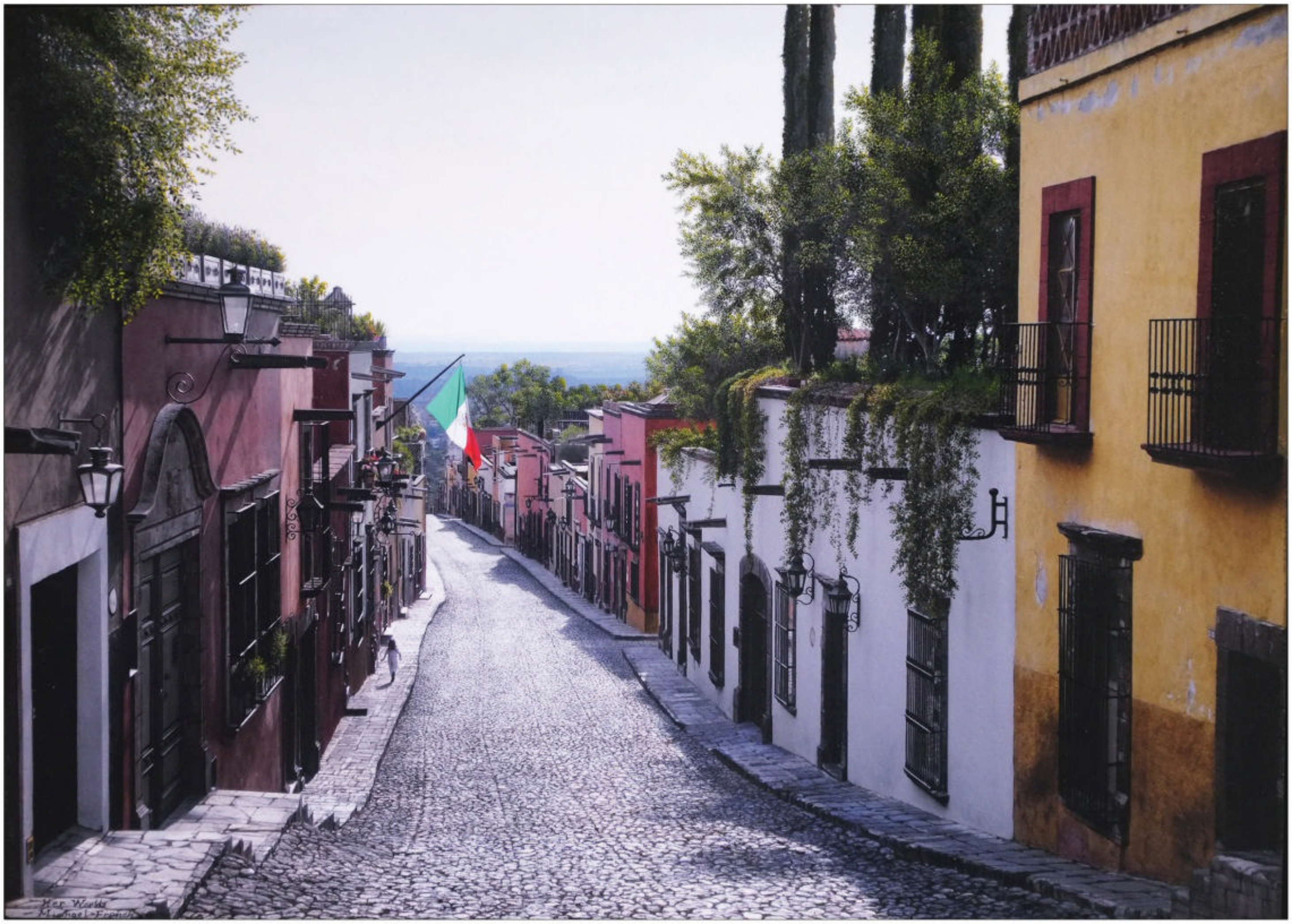
REPRINTS/BACK ISSUES
Reprint Department
910.319.7771
support@artandantiquesmag.com

FOR SUBSCRIBER INQUIRIES
888.350.0951
937.853.2329
artandantiques@sfsdayton.com

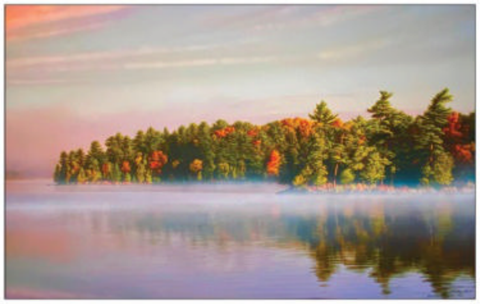
FOR EDITORIAL INQUIRIES CALL 910 679 4402

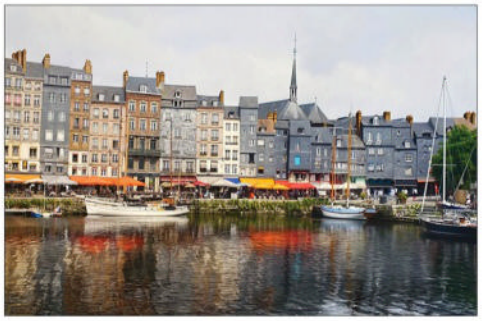
Hyperrealism Paintings By

Michael French



On Permanent Exhibition at "The Gallery"
Michael will be present in May and for the exhibition of new oil and acrylic paintings
October 4 - 31





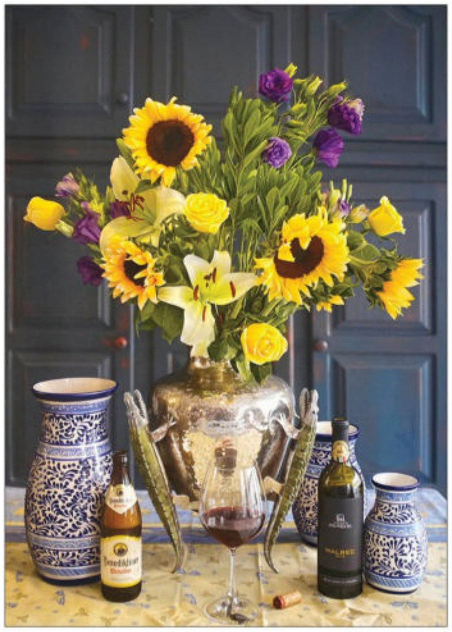
Andre Van Hese represents Michael. He is a world renowned authority on icons. He is on the board of the Icon Museum And Learning Center in Clinton Massachusetts, the largest icon museum in the USA. He has extensive knowledge on schools such as Flemish, Dutch and modern realisms.

Charles Ucheobi represents Michael also and he is an expert on 19th and early 20th century art in the UK., especially British. His Gallery is adjacent to Michael's "The Gallery".

For appointment or inquiries please call

Michael +44 7493 063056
Andre +44 7557 417222

Alfie's is a unique gallery and antique center in Marylebone, West London. "The Gallery" where Michael's paintings are hung exclusively, year round, is in Alfie's. It is the only one of its kind, gallery and antique centre in London today.



"The Gallery" is at Alphie's, 13-25 Church Street, 1st Floor, Marylebone, London, UK.
www.michaelfrenchart.com IG @michaelfrenchart michaelfrench.art@gmail.com

Art
&ANTIQUES

PUBLISHER & PRESIDENT

Phillip Troy Linger
910.679.4402
support@artandantiquesmag.com
ASIA / CANADA / EUROPE

**ADVERTISING
MANAGERS**

Tanya Scribner
214.734.6310
Tanya@scribmedia.com
TEXAS, NEW MEXICO, ARIZONA AND LOUISIANA

Anthony Law
910.679.4402
support@artandantiquesmag.com
UNITED KINGDOM

PUBLISHED BY
ART & ANTIQUES WORLD WIDE MEDIA, LLC

WILMINGTON, NC
1319cc Military Cutoff Road, Suite 192
Wilmington, NC 28405
910.679.4402 fax 919.869.1864

SUBSCRIPTIONS
In the United States **888.350.0951**
artandantiques@sfsdayton.com

DIRECT ALL SUBSCRIPTION INQUIRIES TO 888.350.0951. Advertising rates furnished upon request. SEND ALL ADVERTISING INFORMATION AND MATERIALS TO 1319-cc Military Cutoff Road, #192, Wilmington, NC 28405. All advertising is subject to approval before acceptance. ART&ANTIQUES reserves the right to refuse any ad for any reason whatsoever. Only actual publication of an advertisement constitutes acceptance thereof, but does not constitute any agreement for continued publication in any form. North Carolina law applies to and controls all materials contained herein. ORDERING FROM ADVERTISERS: Advertisers warrant and represent that the descriptions of the products or services advertised are true in all respects. ART&ANTIQUES assumes no responsibility for claims made by advertisers. ART&ANTIQUES, Art & Antiques Worldwide Media, LLC, its officers, directors, employees, and agents make no recommendations as to the purchase or sale of any product, service, or other item. All views expressed in all articles are those of the authors and are not necessarily those of ART&ANTIQUES. All letters and their contents sent to ART&ANTIQUES become the sole property of ART&ANTIQUES and may be used and published in any manner whatsoever without limit and without obligation and liability to the author thereof. Canada Post International Publications Mail (Canadian distribution) Sales Agreement No. 0560502. Copyright © 2010 by ART&ANTIQUES, a Art & Antiques Worldwide Media, LLC publication. Printed in the United States. All rights reserved. Reproduction in whole or in part or storage in any data retrieval system or any transmission by any means therefrom without prior written permission is prohibited. For reprints, web usage and other permissions, contact Corporate Office at 910.679.4402 or reprints@artandantiquesmag.com. ART&ANTIQUES® is a trademark of Art & Antiques Worldwide Media, LLC. Subscription inquiries: 888.350.0951, **artandantiques@sfsdayton.com.**

ART&ANTIQUES (ISSN-0195-8208) is published bi-monthly by Art & Antiques Worldwide Media, LLC. Subscriptions are available for $29.50 domestic 1 year; $54.50 domestic for 2 years; $74.50 domestic for 3 years. Send subscription orders to ART & ANTIQUES c/o SFS, 3100 Valleywood Drive, Kettering OH 45429. If you have questions about your subscription, please call (888)350-0951, Occasionally, we make our subscriber list available to carefully screened companies that offer products and services that we believe would interest our readers. If you do not want to receive these offers, please advise us at ART & ANTIQUES c/o SFS, 3100 Valleywood Drive, Kettering OH 45429. Please include your exact name and address. Periodicals postage paid at New York, NY and at additional mailing offices. POSTMASTER: Send address changes to ART & ANTIQUES c/o SFS, 3100 Valleywood Drive, Kettering OH 45429. Canada Post Publications Mail Agreement #41533522. Copyright 2010 by Art & Antiques Worldwide Media, LLC. Reproduction in whole or in part is prohibited without written permission. Printed in the U.S.A. **ARTANDANTIQUESMAG.COM**

Meet some of the people at *Art & Antiques*

Phillip Troy Linger
(Publisher) has been Publisher of *Art & Antiques* for the past 15 years. He has had a long and successful career in magazines, including as the Founder and Publisher for a dozen years of *Brentwood* magazine, a Southern California luxury lifestyle publication. Troy started his magazine career in ad sales with former titles that include *Angeles* Magazine and *Neonatal Intensive Care*, as well as various trade-show publications before starting *Brentwood* in 1994. Troy graduated from the Universityof Southern California in 1986, with a degree in Communications, augmented by honors in foreign languages. In 2005, he moved to Wilmington, North Carolina, whereupon he purchased *Art & Antiques*; he has continued to make it the premier publication of the international art world.

Ashley Busby
(Feature Writer) holds a Ph.D. in Art History from the University of Texas at Austin, and she is a professor at a regional public university in the Gulf South.She has published widely on post-war abstractionist Dorothy Fratt, and she serves on the board of SECAC, a national organization dedicated to education and research in the visual arts. A contributing writer for *Art & Antiques* since late 2022, she has been the lead writer for the magazine's "In Perspectives" editorial content since early 2024.

David Masello
(Editorial Consultant)
began his career as a nonfiction book editor at Simon & Schuster, followed by senior editorial positions at many magazines, including *Travel + Leisure*, *Art & Antiques* (where he served many years ago as New York Editor), *Country Living*, and *Town & Country*. He's currently executive editor of *Milieu*, a national magazine devoted to design. He's a widely published essayist, poet, and playwright with pieces appearing in *The New York Times*, *Wall Street Journal*, *Fine Art Connoisseur*, *Best American Essays*, and numerous literary and art magazines.

Mark Snyder
(Art Director) has been an art director and graphics consultant for almost 30 years. A 1994 graduate of the Pasadena Art Center College of Design, Mark has worked for advertising agencies, design firms, and magazine publishers. Mark has designed and produced magazines for Petersen Publishing, Motor Trend Group, and Primedia. He has consulted with many tech, aerospace, and legal firms on presentation graphics, information design, and corporate identity and branding. Mark has been with *Art & Antiques* since 2010.

Fred Voon
(Feature Writer) is a freelance journalist from Singapore with an interest in the arts, culture, and human-interest stories. He previously worked as a writer in advertising, marketing, and education, and is a recent graduate of the Columbia University Graduate School of Journalism, where one of his proudest achievements was getting to interview the artist and writer Maira Kalman. Fred enjoys food that tastes of the earth, wine that is reminiscent of the ocean, art that is artless, and stories that distill the sweet nectar of humanity.

Brooching the Subject

More than ten years after it was unveiled in Maastricht, Netherlands, at the annual international fair held there by The European Fine Art Foundation (TEFAF) in 2013, the Peacock Brooch created by Graff Diamonds remains on shorts lists of the most expensive pieces of jewelry in the world.

Valued at approximately $100 million, the brooch is a mesmerizing confection of just over 1,300 diamonds with a combined weight of nearly 121 carats. The centerpiece, which forms the peacock's breast, is composed of a pear-shaped stone of more than 20 carats that is believed to be one of the world's rarest blue diamonds.

The proud bird's one-of-a-kind plumage—embellished with yellow, orange, blue, pink, green, and colorless diamonds—is a celebration of intricate craftsmanship, extraordinary design, and highly desirable gems in various cuts and sizes.

Working collaboratively for more than six months, a dedicated ensemble at Graff's London workshop managed to produce this exquisite example of what is known as "high jewelry." The masterpiece unites the beauty of natural stones with the creative flourishes of imaginative design, resulting in an object of desire that is as much a work of art as it is a collection of exemplary jewels.

The Peacock Brooch, at approximately 4 inches in height, was created under the direction of Laurence Graff, known as the "King of Diamonds," who established Graff Diamonds in 1960.

By Roger Harris

PHOTO COURTESY OF GRAFF DIAMONDS

Steeped in History

When Josef Hoffmann designed this sterling silver coffee set between 1905 and 1911, he wanted it to reflect his embrace of the Vienna Secession movement, whereby all unnecessary ornamentation was to be omitted from buildings and decorative objects. But let's be honest: the forms he shaped here are decidedly sculptural, with surfaces decorated with delicately rendered hammer marks and a tray inlaid with luscious lapis lazuli. "All of the individual components—from the sugar-cube holder, to the spoons, to the angular handles—have been singularly shaped and impeccably realized," says Bryony Sheridan, Buying Director for ABASK, a London-based e-commerce firm that markets, and often reproduces in limited-editions, venerable designs of the past as well as the present. This particular coffee set was reproduced from the archive of the Wiener Silber Manufactur, using old paper sketches to fashion something that Hoffmann had designed for the Palais Stoclet in Brussels well over a century ago. "This is a home-design object that can be used every day, while also being a beautiful design piece to be admired when on display," Sheridan emphasizes. "It embodies everything that we love about Modernism. The clean lines of the lapis lazuli–embellished tray, in contrast with the spherical feet and dappled hammered surface finish of the functional elements, present a captivating design dialogue. The set that we have sourced for ABASK is one of a small number of archival re-editions of the original, so in purchasing this set ($28,595), one is acquiring a piece of design history."

By David Masello

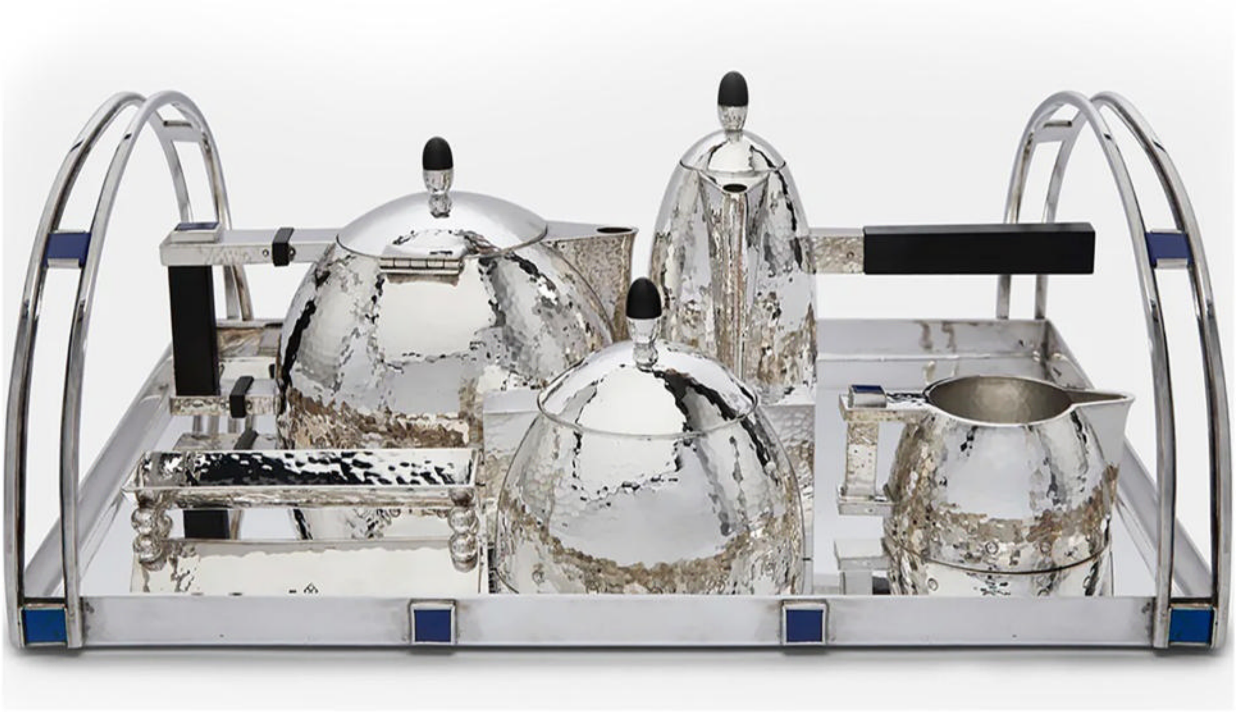


PHOTO: ABASK

INVITING FINE CONSIGNMENTS

The Signature Sale, November 7 – 8

ANSEL ADAMS (1902 - 1984)
Winter Sunrise, Sierra Nevada, 1944
gelatin silver, 14 7/8 x 19 1/8 in.
Estimate: $25,000 - $35,000

UPCOMING CALENDAR

March 2025	Prints, Multiples + Works on Paper
May 2025	Art of the West
July 2025	New Mexico Now: Spanish Colonial to Spanish Market
August 2025	Native Market
September 2025	Contemporary Art, Design + Photography
November 2025	The Signature Sale

WELCOMING CONSIGNMENTS YEAR-ROUND **CONSIGN@SANTAFEARTAUCTION.COM**

SANTA FE
ART
AUCTION

932 Railfan Road, Santa Fe, NM
505.954.5858 @santafeartauction

IN PERSPECTIVE

Art-world news and market updates, exhibitions, and events.

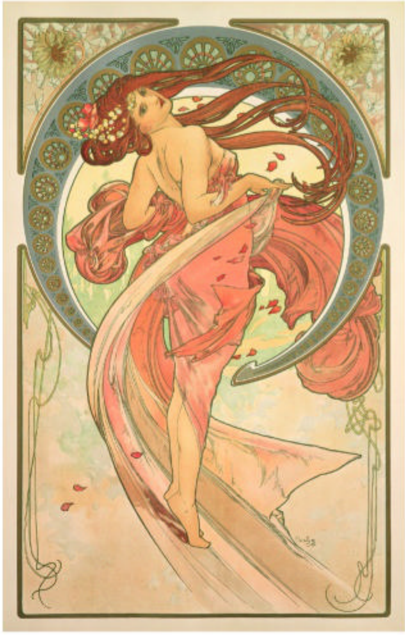
COMPILED AND WRITTEN BY ASHLEY BUSBY

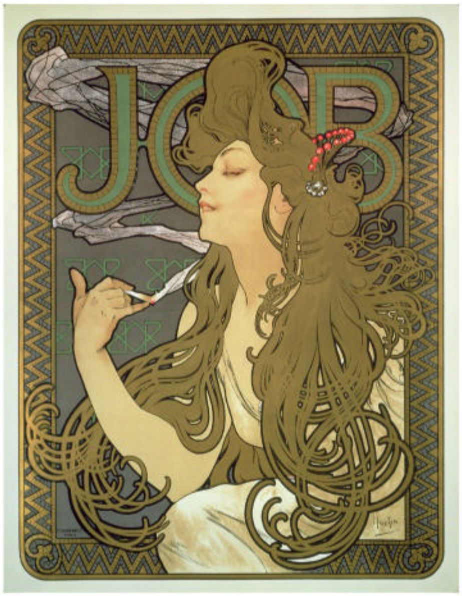
Le style Mucha

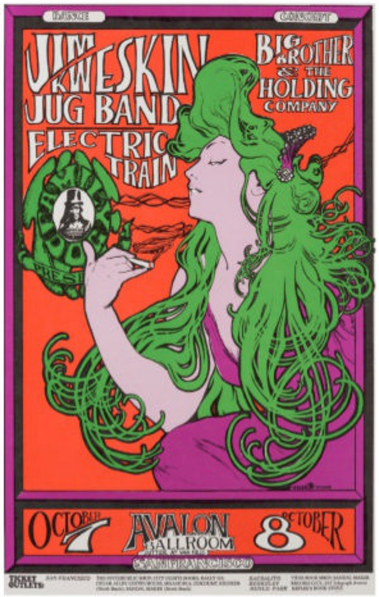
A REVOLUTIONARY figure in the histories of graphic design and illustration, Alphonse Mucha (1860-1939) was a superstar contributor to the "new art," or Art Nouveau, at the dawn of the 20th century, and his work saw renewed interest in the second half of the century, from psychedelic rock posters to comics and Japanese manga.

"Timeless Mucha: The Magic of Line" begins a two-year North American tour at The Phillips Collection earlier this year and remains on view through May 18, 2025. Future tour stops include the New Mexico Museum of Art, the Boca Raton Museum of Art, the Nelson-Atkins Museum of Art, and the Museo Kaluz. Organized by the Mucha Foundation, the show provides a reassessment of Mucha's career and his continued relevance.

In December 1894, Mucha, a native of the Czech Republic, was commissioned to design a poster for an early 1895 restaging of the play *Gismonda* with famed actress Sarah Bernhardt. Mucha depicted her in the elaborate costume from the play's last act, and the severe vertical format, lush pastels, curving linear details, and attention to pattern were unlike anything else pasted up in the city. The poster was an immediate sensation. Of his design, Bernhardt remarked, "Mr. Mucha, you have made me immortal."

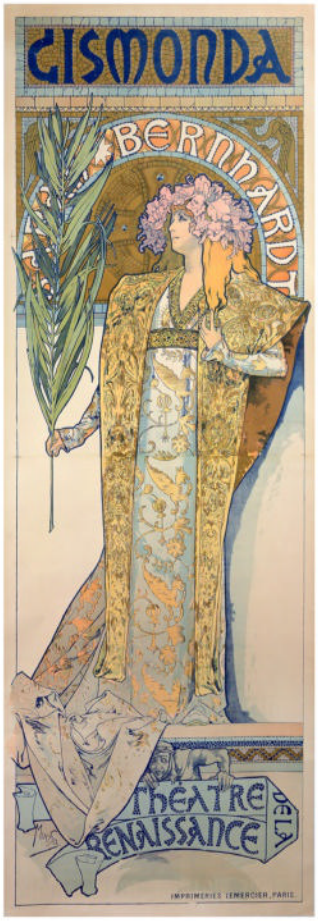






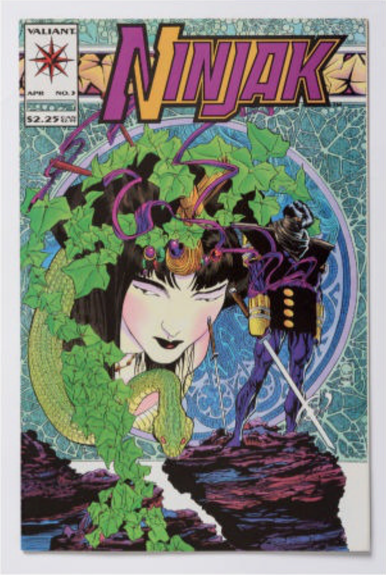
In the years that followed, the public and the art world heaped praise on what came to be known as "le style Mucha." While Mucha had originally desired a career in fine art, he relished the ways in which this new medium allowed his work to be appreciated by the widest possible audience. Said Mucha, "I prefer to be a maker of pictures for the people rather than a creator of art for art's sake."

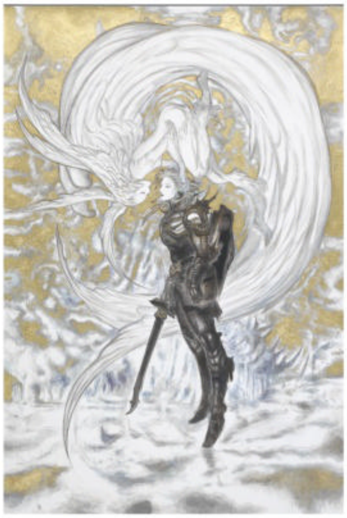
JOB (1896) demonstrates his groundbreaking approach to design. An advertisement for cigarette papers, the poster draws broad inspiration from past decorative modes, including Byzantine mosaics. The sensual female figure is almost engulfed by her tresses. Curls morph into dense whiplash motifs common in Art Nouveau.

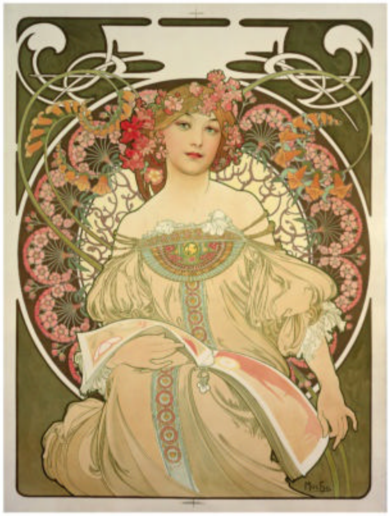


"Le style Mucha" is almost certainly also associated with an idealized vision of feminine beauty. In works such as *The Arts: Dance* (1898), a body that borders on erotic feels somehow elevated. Swirling

COUNTER CLOCKWISE BOTTOM LEFT: COLLECTION OF THE MUCHA TRUST © MUCHA TRUST 2025; ARTWORK BY STANLEY MOUSE AND ALTON KELLY © 1966, 1984, 1994. RHINO ENTERTAINMENT COMPANY. USED WITH PERMISSION. ALL RIGHTS RESERVED; COLLECTION OF THE MUCHA TRUST © MUCHA TRUST 2025.







ARTWORK BY JOE QUESADA NINJAK® AND © 2018 VALIANT ENTERTAINMENT LLC. ALL RIGHTS RESERVED.; FINAL FANTASY XIV. (C) SQUARE ENIX CO., LTD. ALL RIGHTS RESERVED. IMAGE ILLUSTRATION © YOSHITAKA AMANO; COLLECTION OF THE MUCHA TRUST © MUCHA TRUST 2025

pink, diaphanous fabric, and her twisting auburn locks create a sense of engaging movement.

Organizers also highlight Mucha's continued impact on graphic art. Psychedelic designers like Stanley Mouse and Alton Kelley paid homage to Mucha in their projects. For a Jim Kweskin Jug Band concert poster (1966), they replicated the female figure from *JOB* but replaced Mucha's lush pastels with an electric color palette.

Joe Quesada, Marvel's chief creative officer and comic artist, emphasizes the importance of Mucha's line. His cover art for *Ninjak* (Vol. 1, No. 3, 1994) shares an affinity with Mucha's swirling layouts, floral motifs, and pattern work.

Contemporary Japanese audiences were first introduced to Mucha in a 1983 retrospective in Tokyo. Subsequent generations of illustrators, manga artists, and game designers have referenced Mucha's style in their work. Yoshitaka Amano remarks that his 2010 drawings for *Final Fantasy XIV* document the unconscious impact Mucha—an artist whom he has admired since youth—has had on his creative output.

Rhode Island Coaches in the Eye of Thomas Eakins & Contemporaries

Philadelphia Museum of Art: Gift of Alexander Dick

A special presentation of Eakins's masterpiece and related artworks in honor of this year's Coaching Weekend in Newport.

Opening May 16

Jackie Gendel: Recreation Myths

First mid-career retrospective of painter Jackie Gendel, whose dynamic color drenched oil paintings forcefully assert the pleasure of the decorative.

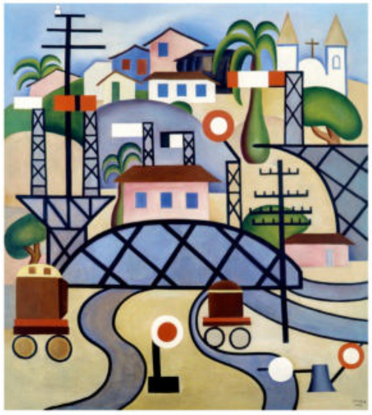
Opening July 10

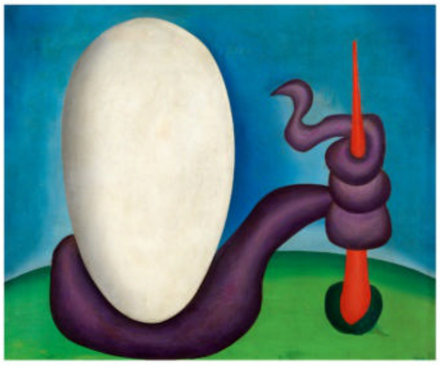
REDWOOD LIBRARY
& ATHENÆUM
chartered 1747

Brutal and Sincere

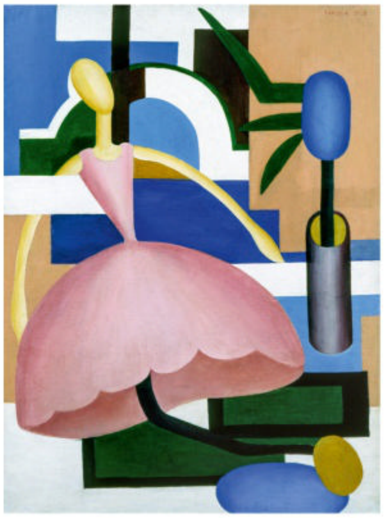
CO-ORGANIZED by curators at the Guggenheim Museum Bilbao and Paris's Grand Palais, "Tarsila do Amaral: Painting Modern Brazil" charts the career of one of the leading figures in Brazilian modernism. On view in Bilbao through June 1, 2025, the exhibition highlights the ways in which Tarsila depicted an honest, non-exotic vision of her country. In her canvases, she "digests" European avant-garde styles and colonialist attitudes to produce paintings that she described as "brutal and sincere."

Born in 1886 in the coffee-producing countryside outside São Paolo, Tarsila had family wealth that allowed her to pursue training as an artist at a time when such pursuits were uncommon among Brazilian women. Despite conservative art training in the Brazilian capitol, time spent abroad in Barcelona and at Paris's Académie Julian allowed her to see and respond to European Modernism.





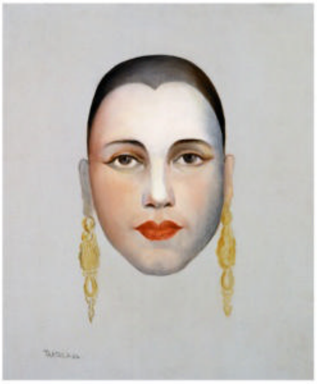
In the early 1920s, Tarsila traveled between Brazil and France, developing a Cubist-inspired style under the tutelage of major figures such as Fernand Léger and Albert Gleizes. Cubism was "a school of invention" for the artist, and it allowed her to dismiss her traditional training and to develop her own unique take on the style. Paintings such as *The Doll* (1928) reveal the influence of her Cubist teachers.

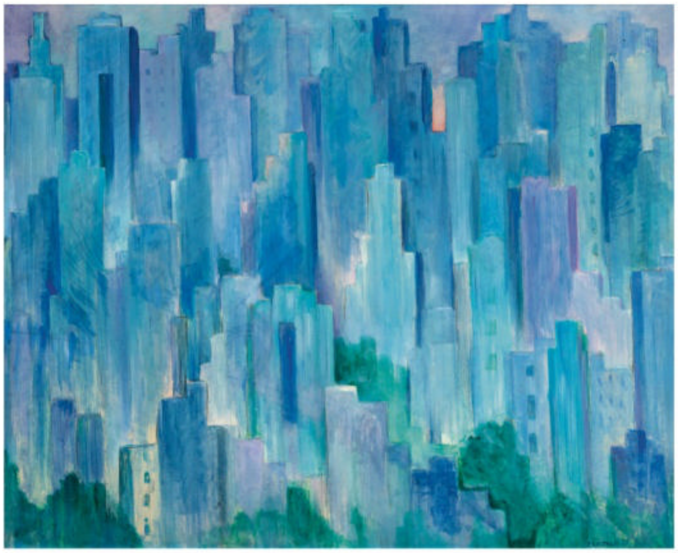


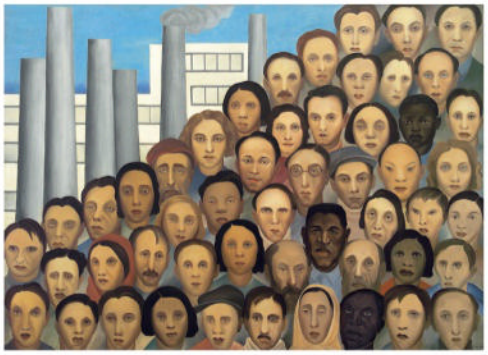
Throughout the 1920s, Tarsila often depicted the Brazilian landscape. While in Paris, she became aware of and sought to counter an exoticized view of her homeland. *E.F.C.B. (Brazil Central Railway),* painted in 1924, is one of several paintings that depict rail lines and bridges, in this case São Paolo's central train station. Here, the tropical landscape, studded with palm trees, is also a space of urban progress.

By 1928, Tarsila helped envision the Anthropophagic Movement inspired by the mythic Abaporu, a "man who eats human flesh" and a reference to the Indigenous practice of "devouring" others to assimilate their qualities. Her work shifts from an explicitly Cubist mode to something transformed. Massive fleshy plant life, imagined creatures, and a magical but decidedly Brazilian iconography populate her canvases. *Urutu* (1928) references an Indigenous creation myth and relies on native sources to create something wholly new.

While best known for these earlier compositions, the exhibition also tracks Tarsila's later evolution. *Workers* (1933) sees the artist adapt the language of Social Realism and the work of Mexican Muralism to comment on her country's ethnic diversity. In *The Metropolis* (1958), Tarsila paints a Brazilian urban landscape filled with skyscrapers and experiments with new trends in Geometric Abstraction.

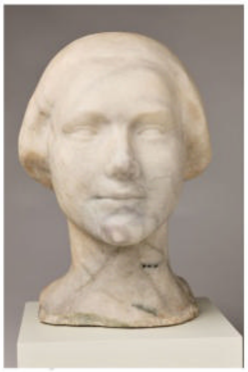






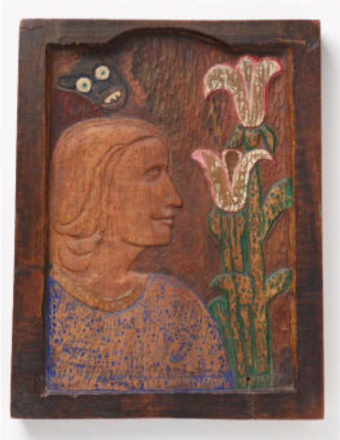
ALL IMAGES ©TARSILA DO AMARAL LICENCIAMENTO E EMPREENDIMENTOS S.A.; COLECCIÓN MARIA BERNADETTE ORTIZ NASCIMENTO, SÃO PAULO. © MARCELO SPATAFORA; GILBERTO CHATEAUBRIAND COLLECTION, MUSEU DE ARTE MODERNA, RIO DE JANEIRO. PHOTO: © GILBERTO CHATEAUBRIAND MAM RIO DE JANEIRO / ROMULO FIALDINI ET VALENTINO FIALDINI; MUSEU DE ARTE CONTEMPORÂNEA DA UNIVERSIDADE DE SÃO PAULO, SÃO PAULO. PHOTO: © ROMULO FIALDINI; HECILDA AND SERGIO FADEL COLLECTION, RIO DE JANEIRO. PHOTO: © ROMULO FIALDINI; ACERVO ARTÍSTICO-CULTURAL DOS PALÁCIOS DO GOVERNO DO ESTADO DE SÃO PAULO, SÃO PAULO. PHOTO: ©ARTISTIC-CULTURAL COLLECTION OF THE GOVERNMENTAL PALACES OF THE STATE OF SÃO PAULO / ROMULO FIALDINI; ACERVO ARTÍSTICO-CULTURAL DOS PALÁCIOS DO GOVERNO DO ESTADO DE SÃO PAULO, SÃO PAULO. PHOTO: © ARTISTIC-CULTURAL COLLECTION OF THE GOVERNMENTAL PALACES OF THE STATE OF SÃO PAULO / ROMULO FIALDINI

Unbending Spirit

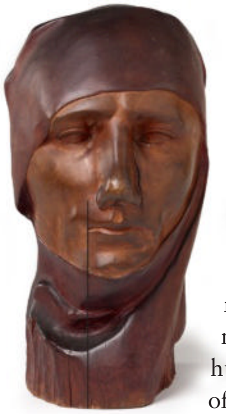


IN 1918, NANCY Elizabeth Prophet (1890–1960) was the first woman of color to graduate from the Rhode Island School of Design. In succeeding decades, Prophet produced a body of work that blended naturalistic portraiture with a distinctly Modernist vision. While she received critical acclaim during her lifetime, she also struggled with poverty and has remained, until now, underrecognized.

The retrospective presentation "Nancy Elizabeth Prophet: I Will Not Bend an Inch," first organized by and exhibited at the RISD Museum, remains on view at the Brooklyn Museum of Art through July 13, 2025. The exhibition's title references a 1929 diary entry wherein the Afro-Indigenous artist refused to yield to racist and sexist expectations of the era.



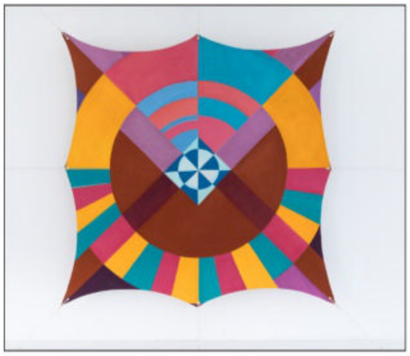
The show includes 20 works of the artist's small but impressive output alongside archival materials such as extended correspondence with lifelong supporter W.E.B. Du Bois. *Conspiracy* (2022), a film produced by artist Simone Leigh and filmmaker Madeleine Hunt-Ehrlich accompanies the exhibition.



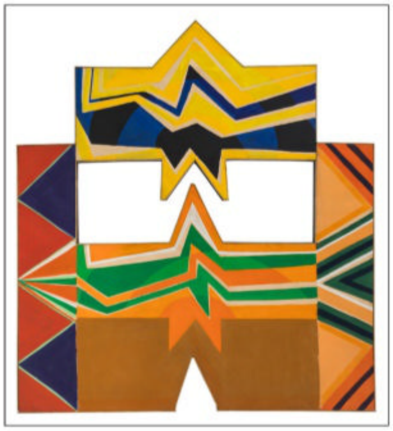
Although not identified as a self-portrait, *Silence* (c. 1926) resembles the artist, and the quiet countenance encapsulates the title. The polychrome relief *Walk Among the Lilies* (c. 1931-32) may reference a biblical passage from the Song of Solomon; the strange creature at top left embodies the malevolence Prophet faced in her career and her life. *Discontent* (1929) displays a remarkable economy of form and is loaded with psychological impact. Prophet remarked that the bust was imbued with the "long emotional experience of restlessness, of gnawing hunger for the way of attainment."

MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, HELEN M. DANFORTH ACQUISITION FUND (2023.15). (PHOTO: ERIK GOULD); MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, GIFT OF MISS ELLEN D. SHARPE (30.092). (PHOTO: ERIK GOULD); MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, HELEN M. DANFORTH ACQUISITION FUND (2023.15). (PHOTO: ERIK GOULD)

In Full Flight



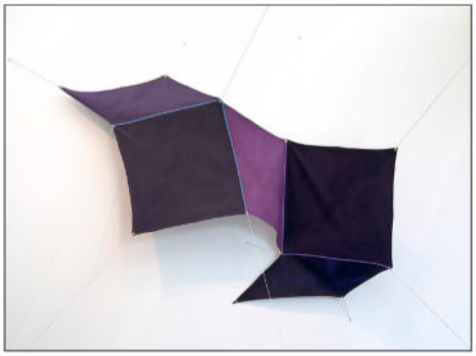
THE MENIL Collection presents an examination of pioneering abstractionist Joe Overstreet (1933-2019). Beginning in the late 1960s, Overstreet sought to blend the tendencies of hard-edge painting with ideas surrounding Black identity. "Joe Overstreet: Taking Flight," on view through July 13, 2025, also documents John and Dominique de Menil's long support of the artist.



Born in Mississippi, Overstreet trained in the Bay Area in the early 1950s, participating in the Beat scene. A 1958 move to New York saw him join forces with other young artists exploring the potential for nonobjective art and activism. In 1974, he helped found Kenkeleba House, an alternative art space dedicated to presenting work from the African diaspora.

North Star (1968) represents the artist's experimentation with shaped canvases. The work's title refers to the star's role as a beacon that helped enslaved people navigate toward freedom.

Beginning in 1970, Overstreet began producing his Flight Patterns series, unstretched, spliced-together canvases suspended using rope. For the artist, the ropes represent the legacy of lynching and racial violence. While tethered, the boldly colored works are animated and ready to take flight, a nod to hope, freedom, and redemption. The title of *HooDoo Mandala* (1970) refers to a traditional African American folk spirituality. *Free Direction* (1971) transgresses traditional 2D compositions and provides a dynamic, kinetic presentation of color, shape, and material.

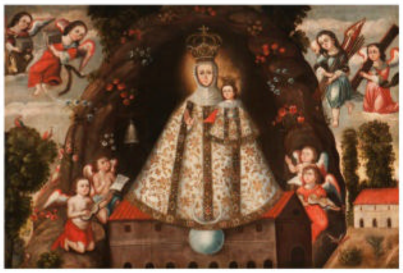


© ESTATE OF JOE OVERSTREET/ARTIST RIGHTS SOCIETY (ARS), COURTESY OF ERIC FIRESTONE GALLERY, NEW YORK. PHOTO: JENNY GORMAN; © ESTATE OF JOE OVERSTREET/ARTIST RIGHTS SOCIETY (ARS), COURTESY OF ERIC FIRESTONE GALLERY, NEW YORK. PHOTO: JENNY GORMAN; © ESTATE OF JOE OVERSTREET/ARTIST RIGHTS SOCIETY (ARS), COURTESY OF ERIC FIRESTONE GALLERY, NEW YORK. PHOTO: PAUL HESTER

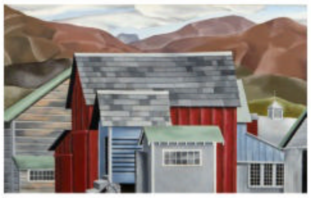
Exceptional Expo

THE AMERICAN Art Fair returns for its 18th edition this May in New York. On exhibit at Manhattan's Bohemian National Hall May 10-13, 2025, the event will feature presentations by 17 specialist vendors.

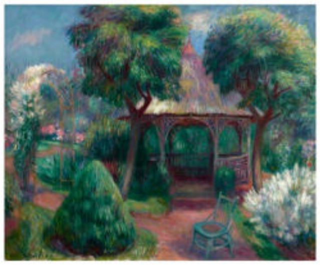
Among new exhibitors, Robert Simon Fine Art will bring an 18th-century Peruvian *Virgin of Loreto*. The title refers to the Virgin's Holy House believed to have been magically transported from Nazareth to a site in Loreto, Italy. The shrine, which is depicted in the painting just behind the Virgin and Christ child, and imagery of Our Lady of Loreto were popular during the era. The Jesuits, who were named protectors of the Italian shrine, dedicated churches to her in both Lima and Cuzco.



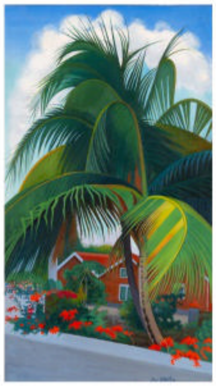
Landscapes feature prominently in this year's offerings, from rural scenes and gardens to tropical climes. D. Wigmore Fine Art, Inc., will present paintings by Allan Gould. Best known for his Herman Miller furniture designs in the 1940s, Gould completed Treasury Department mural commissions with his wife Alice in the 1930s. *Wittenberg, NY* (1932) is consistent with his Precisionist mode and captures a small town nestled in the Catskills.



The presentation from Debra Force Fine Art, Inc., will include William James Glackens's *Garden at Hartford* (1918). While Glackens was associated with the Ash Can school early in his career, later work saw him explore Impressionist-inspired soft color and leisure subjects, earning him the nickname "The American Renoir."



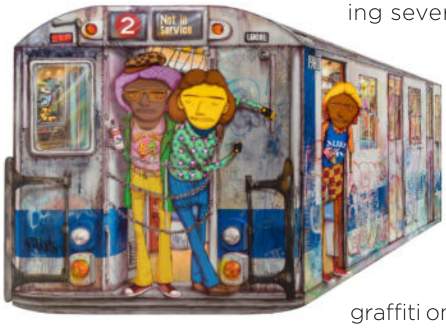
Avery Galleries will show Joseph Stella's *Palms* (1938), completed during a trip to Barbados. In correspondence, Stella referred to the "magic island" as a place to "chas[e] away the shadows...in ugly America." The brilliant color and focus on the palm's broad fronds mark a shift to the botanicals that he executed at the end of his life.



COURTESY OF ROBERT SIMON FINE ART; COURTESY OF D. WIGMORE FINE ART;
COURTESY OF DEBRA FORCE FINE ART; COURTESY OF AVERY GALLERIES

DYNAMIC DUO

"OSGEMEOS: Endless Story" continues its run at the Hirshhorn Museum and Sculpture Garden through August 3, 2025. The exhibition features approximately 1,000 works, including several site-specific paintings, by identical twins and Brazilian-based street art duo Gustavo and Otavio Pandolfo, known globally as OSGEMEOS—Portuguese for "the twins."



The brothers first took up graffiti on the streets of São Paulo as teenagers in the late 1980s. In subsequent decades they have continued to explore large-scale street installations but also translate such modes into their studio practice. Many works explore Tritrez, a fantastic, alternative reality that is populated with diverse, often yellow-skinned characters and draws broadly from sources including science fiction, American hip-hop, and their mother's embroidery. *1980* (2020) depicts an imagined scene on a New York City subway train, one of the origin points for contemporary graffiti culture.

© OSGEMEOS. PHOTO: FILIPE BERNDT.

Capital Chronicles

HARTFORD'S Wadsworth Atheneum Museum of Art explores the city's history through objects of everyday life from the collection. "Made in Hartford: A Capital City Creates," on view through July 13, 2025, covers some 400 years of history and pays special attention to the impact of immigration, Indigenous traditions, and an evolving economy on the city's legacy of creative innovation.

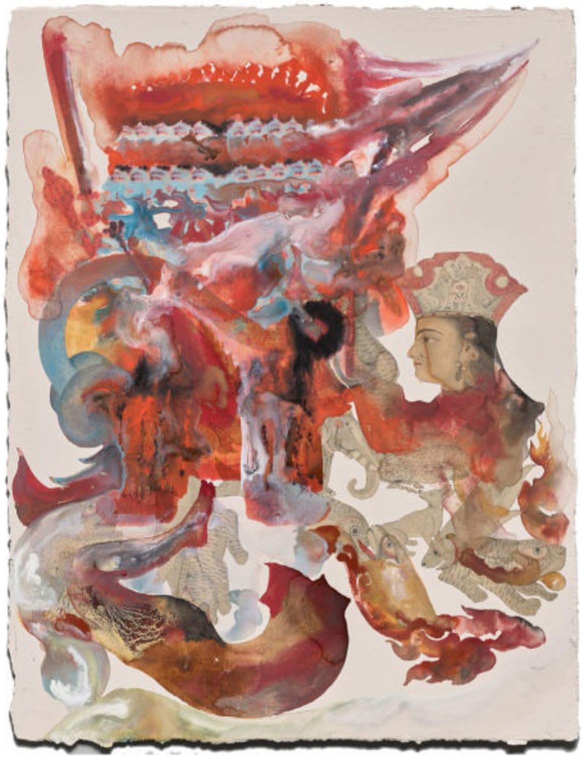
Amongst the work on view, a stunning sideboard from 1804 by father-son design team Aaron and Laertes Chapin attests to the city's thriving post-colonial economy. The elder Chapin had studied under his cousin and famed cabinetmaker Eliphalet Chapin. He favored neoclassical forms rendered in lavish finishes. The rich mahogany veneer and delicate inlay work in satinwood, holly, and ebony speak to the refined tastes of his elite, Hartford-area clientele.

BEQUEST OF FREDERICK A. ROBBINS, 1952.189

Global Relations

FOLLOWING A presentation at last year's Venice Biennale, "Shahzia Sikander: Collective Behavior" remains on view at the Cleveland Museum of Art (CMA) through June 8, 2025. Across three decades, Sikander (b. 1969, Pakistan) has responded to South Asian visual heritage, considering especially the relationship between the West and the global South.

The presentation at the CMA includes 40 works by the artist exhibited alongside historical South Asian work from the collection. *Empire Follows Art: States of Agitation 11* (2020) features pools of rich, mottled color. Multiple heads at the top of the composition refer to Vishvarupa, an incarnation of the Hindu deity Vishnu, while the large figure shown in profile resembles Buraq, a human-animal hybrid from Islamic myth. This intermixing of religious references mirrors the complexities of South Asian identity, while the blending of abstraction and miniaturist technique references a clash between such traditions and the West.



THE CLEVELAND MUSEUM OF ART, NORMAN O. STONE AND ELLA A. STONE MEMORIAL FUND, 2021.103.
© SHAHZIA SIKANDER, COURTESY OF THE ARTIST AND SEAN KELLY, NEW YORK / LOS ANGELES

Adam Silverman:
Newport Amphora Project

Using local materials, and inspired by historic Redwood pattern books, monumental ceramic amphoras at Newport's four Peter Harrison buidings reconsider the colonial architect's Neoclassic legacy on the occasion of his 250th anniversary.

Opening June 18

Andrew Raftery: Redwood
Library Wallpaper

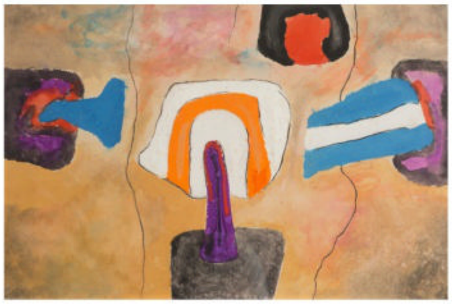
Multiple wooden blocks have been laboriously hand-carved by RISD master printmakers to create a custom, block-printed wallpaper for the Redwood vestibule

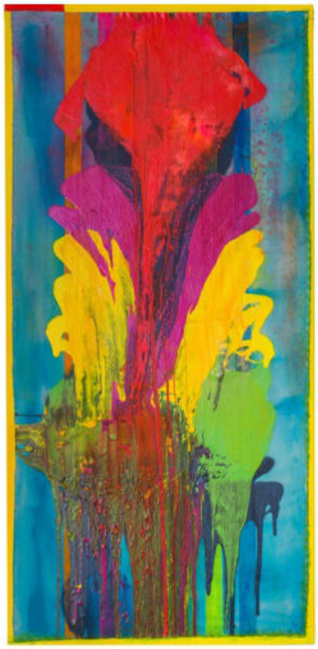
Installation in late May

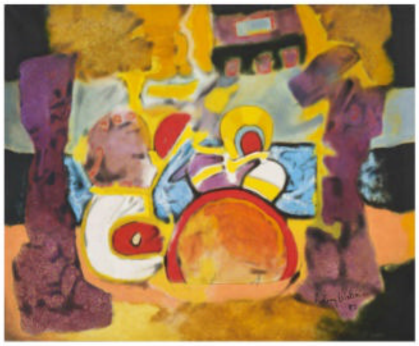
REDWOOD LIBRARY
& ATHENÆUM
chartered 1747

Abstract Conversations

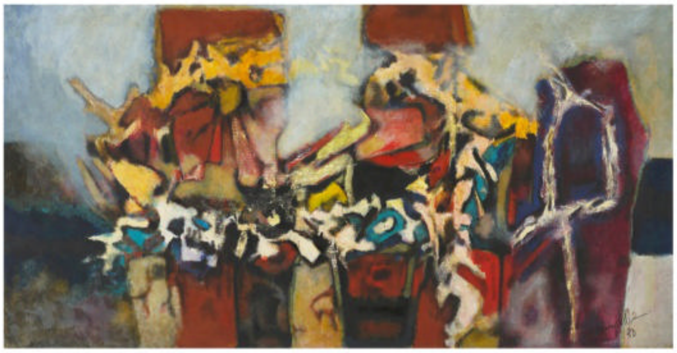
THE MODERN Art Museum of Fort Worth debuts a first entry in its exciting new Platform series, which examines the intersections of global contemporary art practice. "Feeling Color: Aubrey Williams and Frank Bowling" sets the work of these two titans of global abstraction in conversation. Both the Platform series and this inaugural exhibition set out to celebrate the universal qualities of contemporary abstraction and expand the canon to recognize contributors across geographic and national boundaries. Curated by María Elena Ortiz, "Feeling Color" remains on view through July 27, 2025.





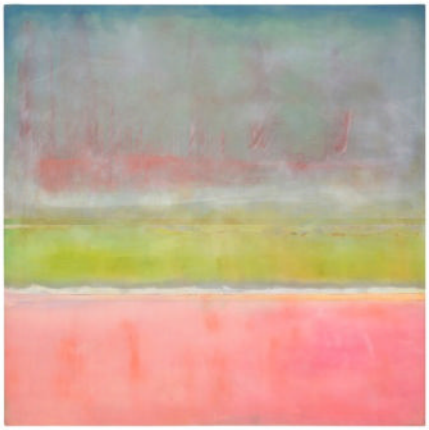


Williams (1926-1990) and Bowling (b. 1934) both migrated from Guyana in the wake of social upheaval and first settled in London. Both drew inspiration from their Abstract Expressionist peers as they crafted their own unique approaches, often integrating figural and symbolic motifs and using the mode to respond to their experiences and to explore sociopolitical content.

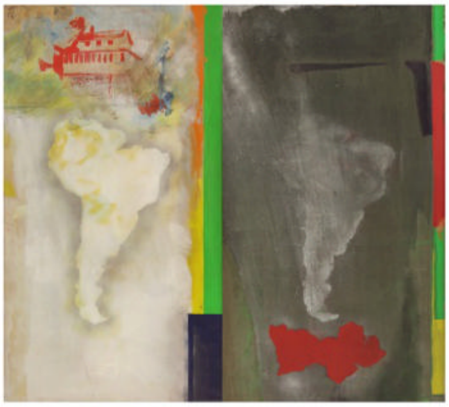


Williams originally trained as an agronomist and was deployed as a field officer to sugar plantations. In this role, he encountered the Warao, an Indigenous group that has resided in the Orinoco River delta in Venezuela for thousands of years and established settlements in Guyana, Suriname, Trinidad, and Tobago. His experiences with the Warao fostered a lifelong interest in Pre-Columbian cultures, and he later remarked in an interview that this was the point at which "[he] started to understand what art really is."

Such interests are reflected in his selection of titles, such as *Maya Dynasty* (1980); the petroglyph-like markings that populate his compositions, such as those seen in *Untitled* (1971); and a self-described aura of mystery in his work derived from these early cultures. *Realm of the Sun* (1982) features bold, expressive color in reds, yellows, and violets. Closer inspection reveals that the two large violet forms that frame the sun are actually totemic figures, a broad reference to Indigenous artifacts.



In his own exploration of abstraction, Bowling often incorporated loose figuration and symbolic allusions to the Caribbean diaspora and histories of colonization. Work from his early Map series conjoins expressive fields of color with references to the places and spaces of his upbringing. *Plus Mother's House* (1968) includes an image of his childhood home and ghostly maps of South America. The red of his mother's house at left matches the bold hue of Guyana at right.

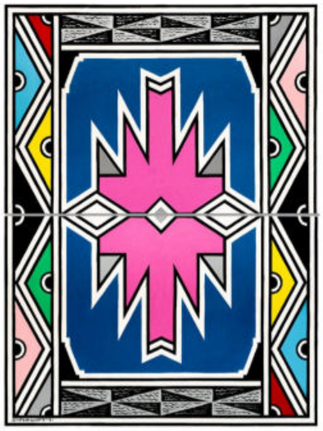


In later work, Bowling left behind representation, exploring what he referred to as "controlled accidents" in his Poured Paintings. *For Zephyr* (1973) bears a resemblance to Mark Rothko's rectangular color fields and Helen Frankenthaler's stained canvases. More recent work on view, such as *Think Tree* (2015), demonstrates the way in which he continues to probe expressive paint application.

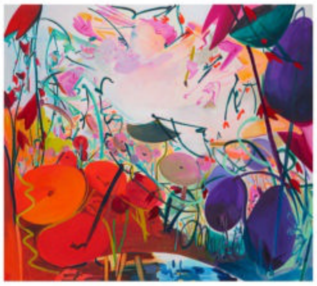
© ESTATE OF AUBREY WILLIAMS. COURTESY THE ESTATE OF AUBREY WILLIAMS AND OCTOBER GALLERY, LONDON.; © ESTATE OF AUBREY WILLIAMS. COURTESY THE ESTATE OF AUBREY WILLIAMS AND OCTOBER GALLERY, LONDON.; © ESTATE OF AUBREY WILLIAMS. COURTESY THE ESTATE OF AUBREY WILLIAMS AND OCTOBER GALLERY, LONDON.; © 2025 FRANK BOWLING. ALL RIGHTS RESERVED / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / DACS, LONDON; © 2025 FRANK BOWLING. ALL RIGHTS RESERVED / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / DACS, LONDON; © 2025 FRANK BOWLING. ALL RIGHTS RESERVED / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / DACS, LONDON

Global Offerings

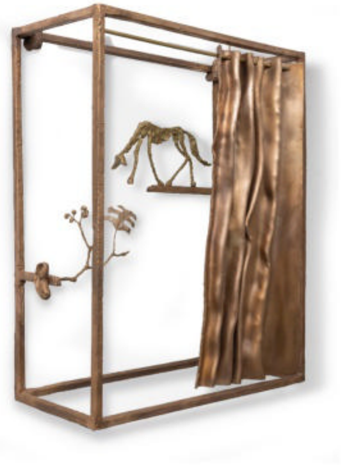
FRIEZE NEW YORK returns to The Shed, May 7-11, 2025. A showcase for premier, global art forms, the fair will see participation from over 65 contemporary galleries representing 25 countries. Alongside presentations from well-known art world stalwarts, the Focus platform will highlight 12 rising galleries all presenting work by emerging artists. Frieze programming is overseen by Christine Messineo, Director of Americas, and Kristell Chadé, Executive Director of Fairs. For over two decades, Frieze New York has seen support from global partner Deutsche Bank.



Among this year's exhibitors, Jenkins Johnson Gallery will feature work by Dr. Esther Mahlangu. Known for her striking geometric abstractions produced using traditional Ndebele painting techniques, Mahlangu serves as a global ambassador for her people and contemporary African art. The large-scale, two-panel *Ndebele Abstract (Diptych)*, painted in 2021, is notable for its precision, accomplished using a chicken feather brush without a straight-edge or prior planning.



Glasgow's The Modern Institute will bring work by British-born ceramicist and sculptor Jesse Wine, including his recent explorations in bronze. *Reality tinkerer* (2024) playfully integrates fragmented forms and references to self in a partially curtained structure meant to evoke the domestic.



Union Pacific will show work by Seoul-based painter Jin Han Lee. Her prismatic oil paintings such as *Day and Night meet twice a day in the morning and* (2024) exist in a sort of space between neither fully abstract nor figurative, the stuff of dreams but rooted in reality.

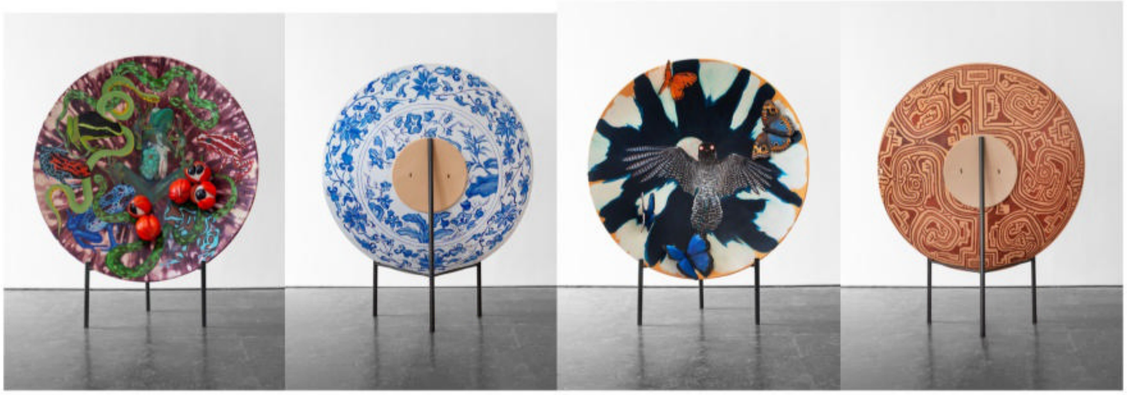
© THE ARTIST. COURTESY OF JENKINS JOHNSON GALLERY.; COURTESY OF UNION PACIFIC.; © COURTESY OF THE ARTIST AND THE MODERN INSTITUTE/ TOBY WEBSTER LTD., GLASGOW. PHOTO BY SEBASTIANO PELLION DI PERSANO

Flora and Fauna

THE HISPANIC Society Museum & Library presents "Adriana Varejão: Don't Forget, We Come From the Tropics," the Brazilian artist's first solo exhibition in New York and just her third in the United States. The show runs through June 22, 2025.

On view are works from Varejão's *Plates* series, large oil on fiberglass and resin paintings that draw inspiration from historical work by 16th-century French potter Bernard Palissy and 19th-century Portuguese ceramicist Bordalo Pinheiro. The front of each plate speaks to Brazilian ecological vitality, with bold, and often surreal, images of Amazonian flora and fauna. She counters these natural forms on the reverse with patterns that simulate global ceramic traditions, juxtaposing organic and man-made, untamed and civilized. Varejão's illustrations also draw inspiration from 17th-century scientific drawings of Amazonian species produced by explorer Friar Cristóvão de Lisboa. Many of the creatures he once depicted and that she now celebrates face the threat of extinction.

Guaraná (2024) features a twisting mass of vibrantly colored frogs and snakes. Three-dimensional berries, in a shocking red hue, are a nod to the title and a common climbing plant from the Amazon basin. Floral motifs on the reverse are derived from Ming Dynasty *Hongzhi* porcelain. *Urutau* (2025) features a nocturnal bird from the region sometimes called the "ghost-bird" along with brightly colored butterflies. The reverse features patterning from pre-Columbian Amazonian *Marajoara* pottery.

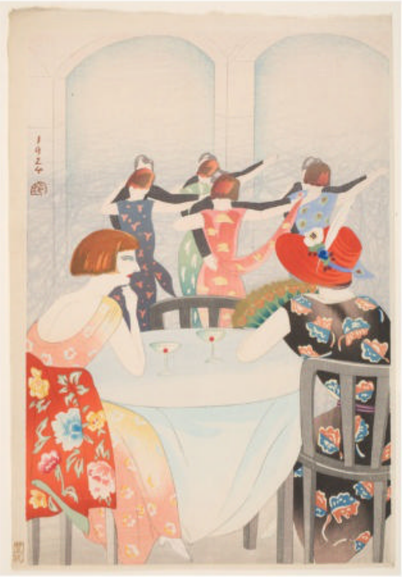


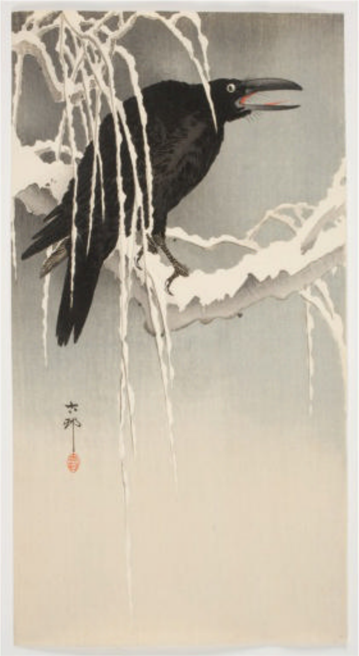
© ADRIANA VAREJÃO STUDIO. COURTESY OF THE ARTIST AND GAGOSIAN

The New Prints

AT THE DAWN of the 20th century, woodblock printmakers in Japan ushered in a new movement that looked to revive earlier styles while also embracing a rapidly changing, new industrialized Japan. Shin Hanga, or "new prints," drew upon the legacy of Edo period ukiyo-e masters. What began as a sort of wistful nostalgia for the premodern period quickly evolved to embrace the contemporary moment. Artists drew inspiration from foreign art movements, drove innovations in the medium, and inspired a renewed global interest in Japanese printmaking. On view through June 29, 2025, the Worcester Art Museum (WAM) presents "Reflections of a Changing Japan: The Evolution of Shin Hanga," which features 35 prints from the era.

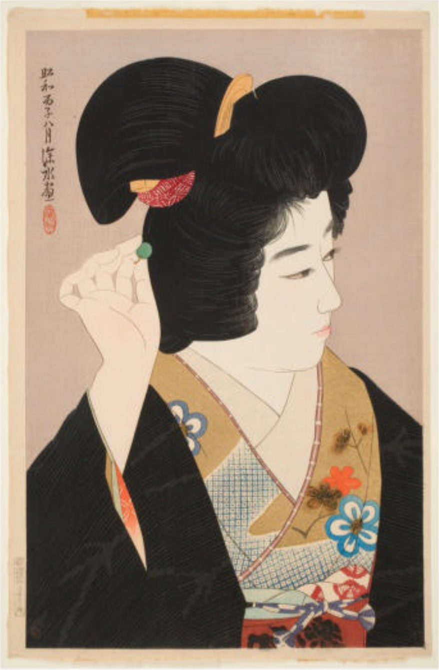
Early Shin Hanga artists often focused on traditional ukiyo-e subjects, including kabuki, landscapes, and women. Ito Shinsui produced *bijin-ga*, or images of beautiful women. *Apple of the Eye* (1936) features strong line-work common among Shin Hanga artists. The beauty of the subject is further amplified by the use of the Kirazuri technique whereby *kira*, or mica powder, is applied to add sparkle.

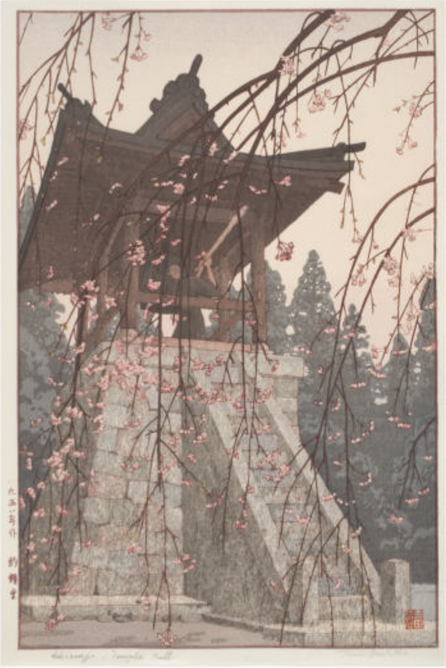


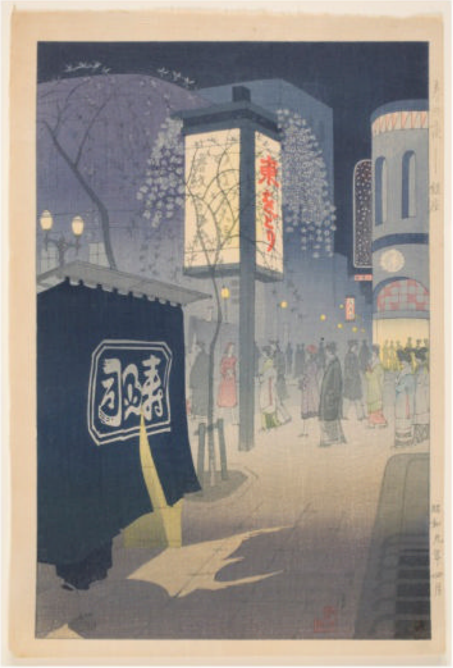


Other artists embraced traditional motifs and subjects but experimented with visual effects and techniques. Ohara (Koson) Shoson, best known for his depictions of birds and animals, embraced Western derived perspective and shading, well seen in the rich value transitions of the inky feathers in *Crow Perched on a Snow-covered Branch* (early 1900s). Shoson also utilized *baren-suji* to leave a dense interwoven background texture created by the tool used to apply pressure to the paper. Beginning in the 1950s, Yoshida Toshi experimented with a more expressionistic approach. *Heirinji Temple Bell* depicts a Zen shrine just outside Tokyo. The details of the bell tower's architecture are almost consumed in dense patterning created by blooming ume trees and towering cedar.

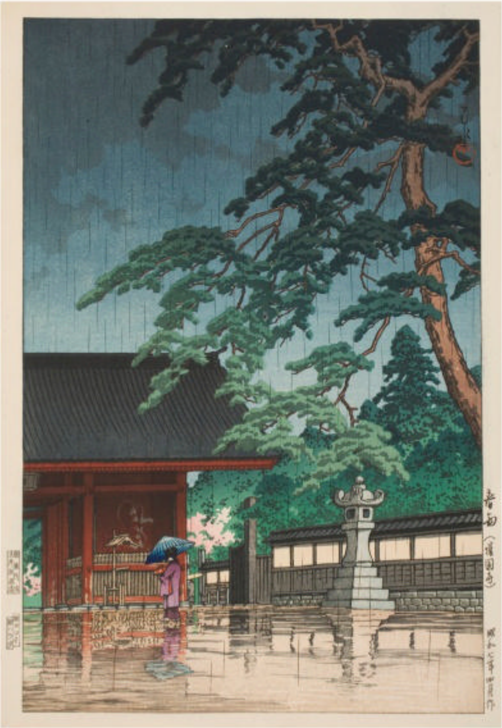
Another work on view may be one of the first *moga*, or "modern girl," prints and reflects the rapid Western-

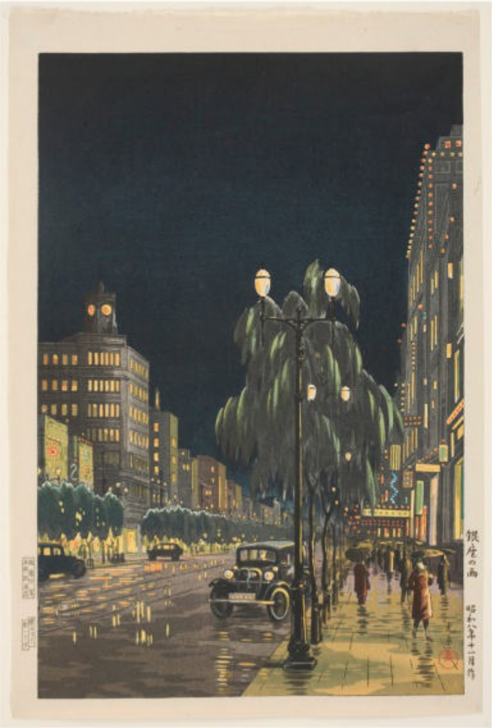






BOTTOM: BEQUEST OF CHARLES B. COHN IN MEMORY OF STUART P. ANDERSON, 1985.144; GIFT FROM THE JUDITH AND PAUL A. FALCIGNO COLLECTION, 2010.64; HARRIET B. BANCROFT FUND, 1998.54. TOP: STODDARD ACQUISITION FUND, 2000.26; ALEXANDER H. BULLOCK FUND, 2008.18





HARRIET B. BANCROFT FUND, 1997.144; HEALD FUND FOR ASIAN ART AND ASIAN ART VARIOUS DONORS FUND, 1997.145

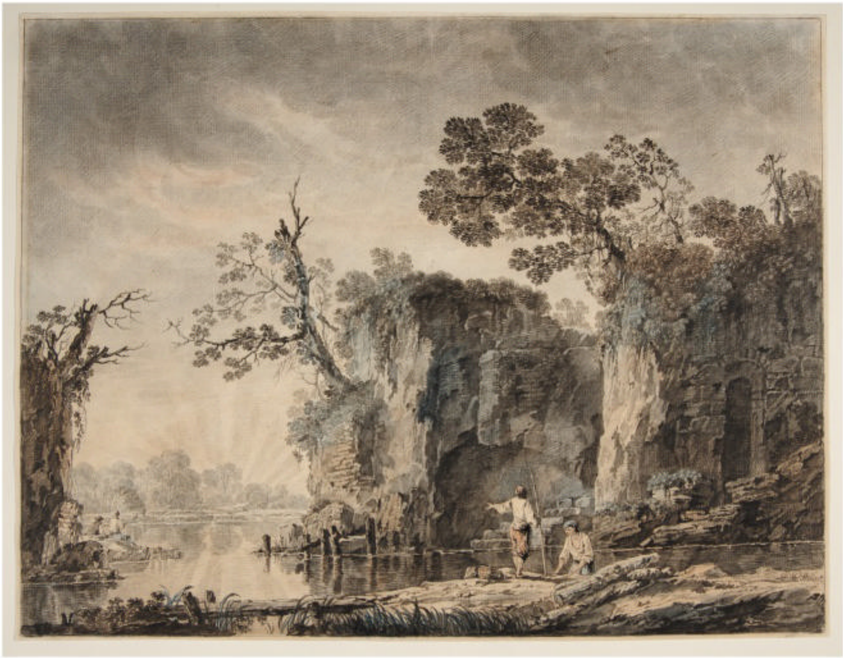
ization of cities across Asia. Yamamura Toyonari's *Dancing at the New Carlton Hotel in Shanghai* (1924) shows two women sitting with cocktails in the foreground while dancers spin in the background. The womens' bobbed hair styles and the lithe "la garçonne" style of their frocks speak to foreign fashion influence.

Other Shin Hanga artists capture changing urban spaces, especially Tokyo's Ginza district. After an 1872 fire destroyed the neighborhood, the Meiji government used the rebuilding project as an opportunity to modernize. Kasamatsu Shiro's *Spring Night, Ginza* (1933) shows crowds moving through the shopping and entertainment district, some in traditional dress, others in more Western fashions. Tsuchiya Koitsu's *Rain in Ginza (Ginza no ame)* (November 1933) shows automobiles lining a broad thoroughfare and umbrella-wielding city dwellers hurrying along the sidewalk. Renowned for his ability to render light, Koitsu's scene sparkles with the glow of street lamps and neon-lit facades further reflected by the damp pavement.

Pastoral Perfection

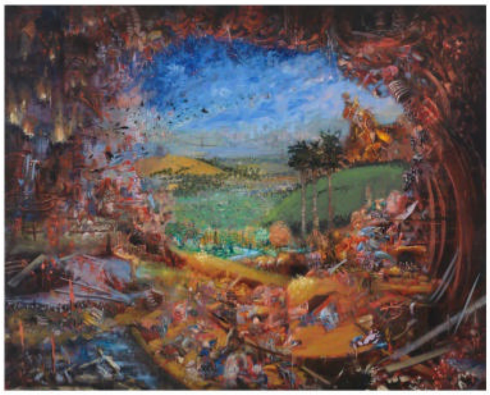
"Pastoral on Paper," on view through June 15, 2025, at the Clark Art Institute, examines 17th- and 18th-century idyllic landscapes. Drawing from the museum's strong holdings of work by Claude Lorrain and Thomas Gainsborough, as well as that of their contemporaries, the exhibition explores the ways in which artists constructed and imagined the landscape. From crumbling Italianate structures with an echo of antiquity to rustic scenes of peasants and animals, each scene references not a real place but some imagined vista evoking sensations of peace, beauty, and tranquility.

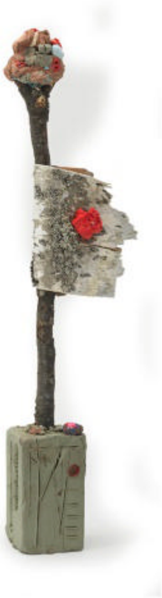
Jean Baptiste Pillement's *The Rising Sun* (1759) is delicately rendered in chalk. Dotted along a shoreline, fishermen stare out at the titular sunrise. Gnarled trees, swirling clouds, and rocky outcroppings all frame shimmering beams of sunlight that puncture the wispy remains of early morning fog.



THE CLARK, 1974.7

DISSONANT EXISTENCE



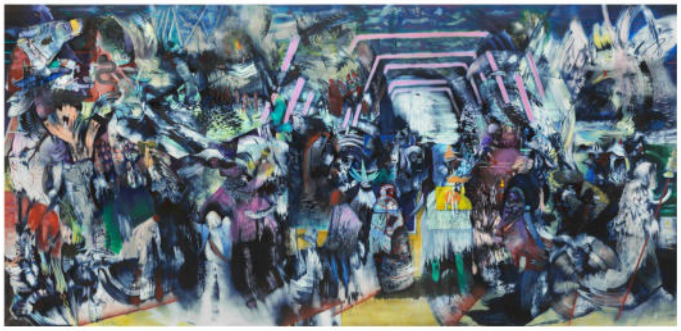


ALI BANISADR'S creative output navigates the challenges of humanity. From his upbringing in Iran during the Cultural Revolution to his life as an immigrant artist living and working in the United States, Banisadr draws from diverse touchpoints to reflect on the tempestuous nature of existence.

On view through June 29, 2025, the Katonah Museum of Art presents the artist's first major survey, "Ali Banisadr: The Alchemist." With work stretching across almost 20 years of practice, the exhibition features paintings, drawings, and printmaking alongside new explorations in sculpture such as *Stick Figure #1* (2025).

One of the largest and most impressive works on view, *These fragments I have shored against my ruins* (2023) is an excellent demonstration of Banisadr's wide-ranging sources and expressive mode. The title refers to the last line of T.S. Eliot's 1922 poem "The Waste Land," and like the famous poem, the composition lacks a consistent style. He celebrates dissonance, contrasting figure and abstraction, minute detail and all-over marks, the ancient and the new, the hermetic and the real. The canvas seems to pulse—with sound, with color, with shape and line—a reflection of Banisadr's experiences with synesthesia.

The Center Cannot Hold (2007) bears an affinity with one of Banisadr's artistic heroes, Hieronymous Bosch. It is as though a bomb has gone off, shattering a plaintive landscape and rendering it apocalyptic. The title of the work references a line from William Butler Yeats's 1919 poem "The Second Coming," often thought to reference societal breakdown.



MOHAMMED A'HAMI FOUNDATION. PHOTOGRAPHY BY GENEVIEVE HANSON © ALI BANISADR; FRANKS FAMILY COLLECTION, UK. PHOTOGRAPHY BY JEFFREY STURGES © ALI BANISADR; 1.COLLECTION OF THE ARTIST. PHOTOGRAPHY BY GENEVIEVE HANSON © ALI BANISADR

The Wanderer

NEW YORK STREET photographer Arlene Gottfried (1950-2017) loved to roam, capturing the city's diverse residents and neighborhoods. As the artist once recalled, "My mother used to say 'Arlene—just don't wander!' Then I started wandering, but I got a camera because it gave it a little more meaning... a life of wandering is really what it all is."

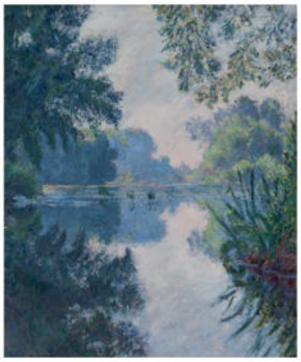
Drawn from The New York Historical's recent acquisition of over 300 works by the artist, "Picture Stories: Photographs by Arlene Gottfried" remains on view through May 25, 2025, and provides a glimpse into the artist's purposeful rambling.

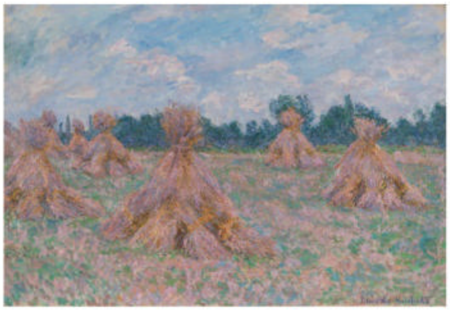
Born in a Jewish immigrant family in Brooklyn, Arlene was the older sister of comedian Gilbert Gottfried. After studying at the Fashion Institute of Technology, she freelanced for publications such as *Fortune*, *Life*, *The Village Voice*, and *The New York Times*. She often credited her upbringing near Coney Island and its diverse habitués as the best preparation for her work as a photographer. She sought to tell stories, from rousing images of the Eternal Light Community Singers, with whom she sang gospel, to snapshots of friends and family members. Dr. Louise Mirrer, President and CEO of The New York Historical, notes: "Arlene Gottfried's photographs capture intimate slices of New York's people and places, offering viewers a heartfelt and honest portrayal of the city that only a true New Yorker could convey."

THE NEW YORK HISTORICAL, GIFT OF SALLY KLINGENSTEIN MARTELL © ESTATE OF ARLENE GOTTFRIED; THE NEW YORK HISTORICAL, GIFT OF DARA AND KAREN GOTTFRIED IN MEMORY OF ARLENE GOTTFRIED © ESTATE OF ARLENE GOTTFRIED; THE NEW YORK HISTORICAL, GIFT OF SALLY KLINGENSTEIN MARTELL © ESTATE OF ARLENE GOTTFRIED

Impressionism's Stepdaughter

SYNONYMOUS WITH Impressionism, the name Monet is associated with Claude. Largely unknown in the United States, Blanche Hoschedé-Monet (1865-1947), Claude's stepdaughter, was a remarkable artist. The Sidney and Lois Eskenazi Museum of Art at Indiana University presents the first monographic retrospective of the artist's work in the U.S., recognizing her lush plein air canvases and her artistic ambitions. “Blanche Hoschedé-Monet in the Light” runs through June 15, 2025; an accompanying catalog provides an account of her life and art.

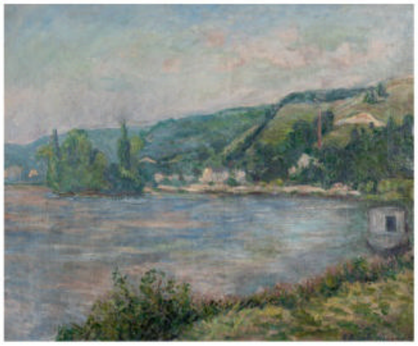




The daughter of Ernest Horschedé, a patron to the Impressionists, Blanche grew up surrounded by art. Her family settled in Giverny in 1883. After Ernest's death in 1891, Blanche's mother, Alice, married Claude Monet, the noted Impressionist.

Blanche began painting at 11, and by 17 served as Claude's studio assistant. In subsequent decades, she became an important contributor to the Impressionist cause while also caring for her stepfather. She worked tirelessly to secure his legacy and maintained the family home and gardens until her death.

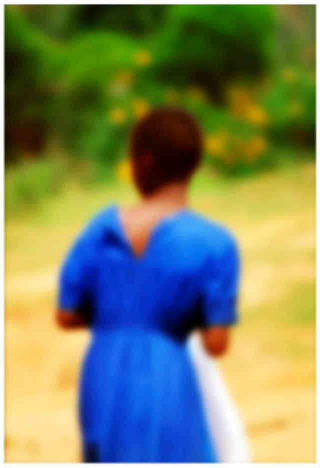
At first glance, Blanche's work resembles Claude's. Her *Morning on the Seine* (1896) is similar to a painting of the same subject by her stepfather from 1897. Critic Philippe Piguet insists that this was not “mimetic intention” but rather profound dedication to the Impressionist aesthetic. Other works such as *The Bank of the Seine* (c. 1897-1910) do not correspond to any canvases by Claude, her breathy palette of soft blues and greens distinct from his typical brighter hues.

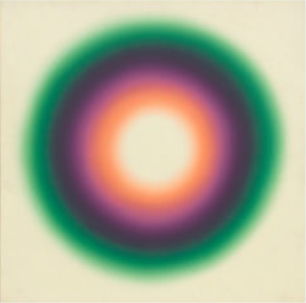


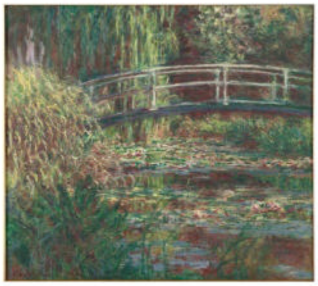
COLLECTION OF ALICE AND RICK JOHNSON; 1. COLLECTION OF GARY J. AND KATHY Z. ANDERSON

Blurred Vision

MONET'S LATE-CAREER water lilies, with their indistinct forms and splashes of color, have been explained as a symptom of the artist's failing eyesight. “Out of focus, another vision of art from 1945 to the present day,” at Paris's Musée de l'Orangerie, Paris through August 18, 2025, argues for an alternative viewpoint. Curators see Monet's blur as an aesthetic choice, a reflection not on how he *saw* but rather how he and others *understood* the changing world. After establishing a greater fin-de-siècle preoccupation with focus, curators highlight 20th- and 21st-century artists who focus on abstraction and perception, those who utilize a lack of ocular focus as a signifier for historical and political uncertainty, and others who explore the blur as a space for reinvention.

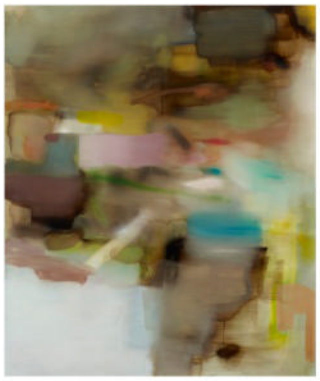






In work such as *N 17* (1963), Wojciech Fangor explores the spatial potential of color. Rings of green, violet, and orange tremble and vibrate.

Alfredo Jaar's *Six Seconds* (2000) attempts to encapsulate the horrors of the Rwandan Genocide, his depicted subject a young girl who had lost her entire family. Here the blur is a stand in for the artist's inability to understand her experience.



In *Untitled* (2016) Albert Oehlen explores the boundary between ugliness and beauty in a canvas rife with flaws (messy strokes, drips, and clashing hues). His self-proclaimed “bad painting” exists within and beyond a notion of aesthetic pleasure.

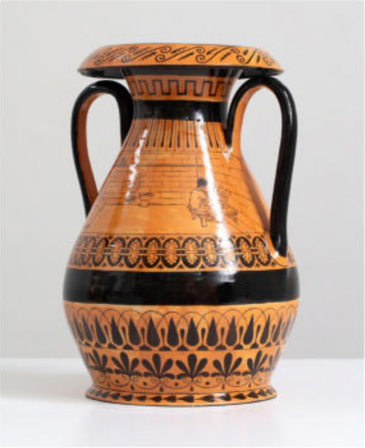
NEW YORK, COURTESY THE ARTIST, ALFREDO JAAR © ADAGP, PARIS [2025]; PINAULT COLLECTION PHOTO: SIMON VOGEL, COURTESY THE ARTIST AND GALERIE MAX HETZLER, BERLIN | PARIS | LONDON, ALBERT OEHLEN © ADAGP, PARIS, [2025]; PARIS, MUSÉE D'ORSAY, © PHOTO : MUSÉE D'ORSAY, DIST. RMN-GRAND PALAIS / PATRICE SCHMIDT; 1.NEW YORK, THE MUSEUM OF MODERN ART, GIFT OF BEATRICE PERRY, INC., 1965.

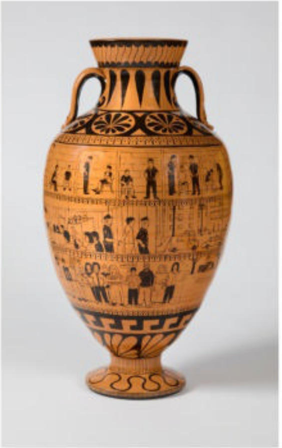
Past Made Present

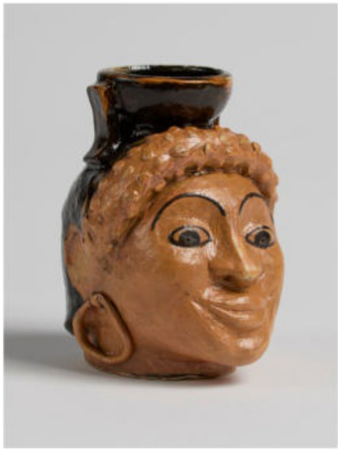
CERAMIC ARTIST and activist Roberto Lugo (b. 1981) has built a career using an age-old medium—wheel thrown pottery—to address contemporary race and identity. His vessel forms draw from the past, yet he covers them with the iconography of today. "Roberto Lugo/Orange and Black," on through July 6, 2025 at Princeton University Art Museum's Art@Bainbridge gallery, sets some of Lugo's latest work in conversation with Attic Black and Red Figure ceramics and reflects on the ways in which artists then and now have sought to capture human experience from the ordinary to the significant.

In *Same Boy, Different Breakfast* (2024) Lugo borrows from attic vases that depict a narrative in two scenes on either side of the vessel. Here, a young boy is shown sitting in his bedroom on one side and in a jail cell on the other, commenting on contemporary incarceration. In *What Happened Was: The Central Park Five* (2024) Lugo recounts the 1989 wrongful conviction of five young men along figural registers of an amphora. *Garniture* (2024) takes the form of an antique aryballos with facial features that seem to blend past and present.

Of his work, Lugo notes: "Telling...a story that represents where I'm from, and then linking that experience with an ancient practice, connects my culture to different times and places. It's important for people to place themselves within this long history and see—feel—that they have importance, that they are worthy of acknowledgment."



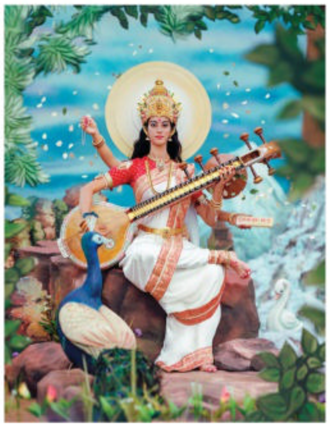


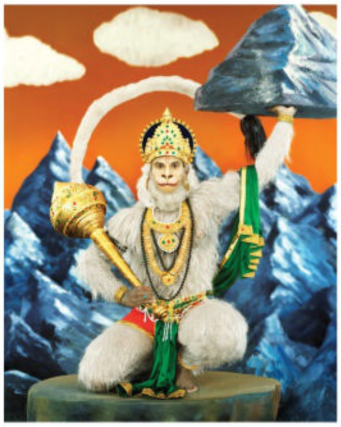


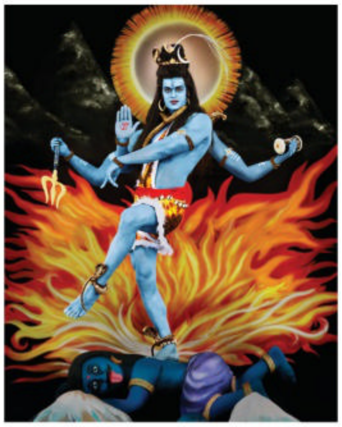
COURTESY OF THE ARTIST AND R & COMPANY, NEW YORK © ROBERTO LUGO;; COURTESY OF KAREN AND HENRY GLANTERNIK © ROBERTO LUGO.; COURTESY OF THE ARTIST AND R & COMPANY, NEW YORK © ROBERTO LUGO.

Glimpse of the Divine

"ENVISIONING THE Hindu Divine: Expanding Darshan and Manjari Sharma" offers visitors an opportunity to connect with the Hindu pantheon. Darshan, the Sanskrit word for "glimpse" or "viewing," refers to the experience of seeing and being seen by the divine. Alongside 40 historical works from South and Southeast Asia, on loan from the Birmingham Museum of Art, the show features stunning photographs by contemporary artist Manjari Sharma and remains on view at the San Antonio Museum of Art through July 6, 2025.







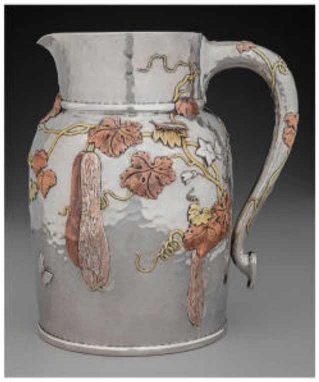
COLLECTION OF THE BIRMINGHAM MUSEUM OF ART; MUSEUM PURCHASE, 2020.48.4A-B,; 2020.48.7A-B,; 2020.48.9A-B, PHOTOGRAPHY CREDIT: MANJARI SHARMA, © MANJARI SHARMA

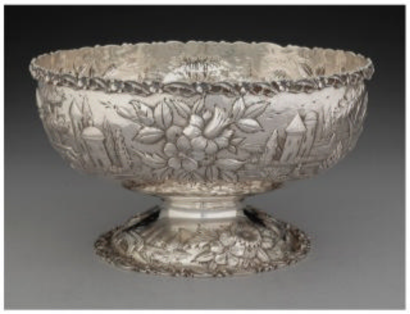
Born in Mumbai, India, and now based in California, Sharma notes that her move to the U.S. created a kind of "cultural paralysis" that left her yearning for ways to connect with her identity. In the *Darshan* series, the camera serves as a means to deconstruct Hindu mythologies. Vibrant, lively tableaux bring each deity to life. All were created without digital manipulation and with support from a team of makeup artists, costume designers, and craftsman who built the diorama-like settings.

The full series brings to life nine deities, including *Maa Saraswati* (2013), goddess of wisdom and the arts, and *Lord Hanuman* (2011), god of strength, courage and devotion, depicted by 2017 Mr. World Champion (bodybuilder) Mahendra Chavan. In *Lord Shiva* (2011) famed Bollywood actor Pransh Chopra takes on the role of the god of destruction and transformation in his manifestation as Shiva Nataraja or "The Lord of the Dance." Poised before a ring of cosmic fire, the multi-limbed deity—a signifier for his divinity—dances on a personification of ignorance. His right hand is raised in the abhaya mudra, dismissing a worshipper's fear.

Shining Sale

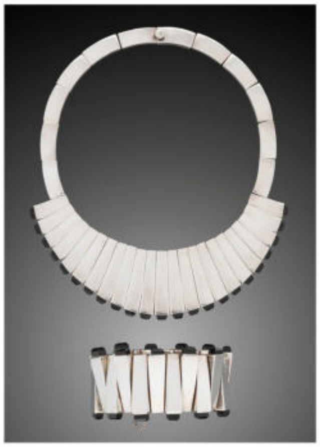
HERITAGE AUCTIONS hosts their Fine Silver and Objects of Vertu Signature Auction May 9, 2025. A full slate of silver decorative objects, jewelry, and fine collectibles will charm collectors and connoisseurs alike. Interested parties can explore the online catalog and register to bid at their website.





Several lots on offer come from the collection of David Rosen, including excellent examples of Baltimore repoussé silver, distinguished by labor-intensive, "pushed-back" relief on the reverse side of the metal surface. An S. Kirk & Son Co. Silver Landscape Center Bowl from 1896-1924 (est. $30,000-50,000) includes an idyllic landscape along the vessel's body as well as bold florals around the foot. The vessel's maker, Samuel Kirk, first introduced the repoussé technique to U.S. manufacturers.

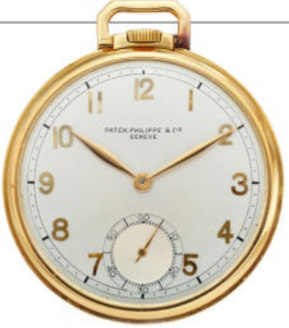
The sale also includes an impressive array of silver jewelry from the collection of Billy Williams. An Antonio Pineda Matchstick Silver and Obsidian Necklace and Cuff (est. $1000-1500) blends bold modernist form with technical precision. Pineda was a master craftsman and leader amongst the mid-20th century silver Renaissance in Taxco, Mexico.

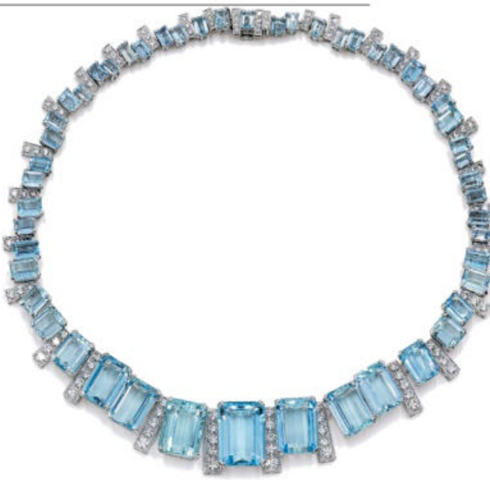


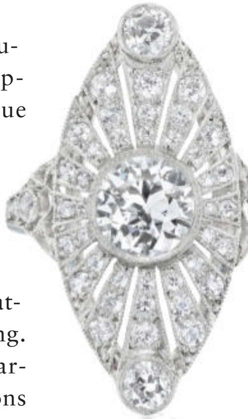
The auction also features several works with exquisite mokume ornamentation. Also referred to as mokume-gane, the term literally means wood grain and originated among 17th-century Japanese artisans. Global purveyors, such as Tiffany & Co., invented their own methods of laminating precious metals to create mottled surface detail. A Tiffany & Co. Silver and Mixed Metal & Mokume Water Pitcher c. 1875 (est. $30,000-$50,000) incorporates trailing vines, insects, and bulbous squash in rich coloration.

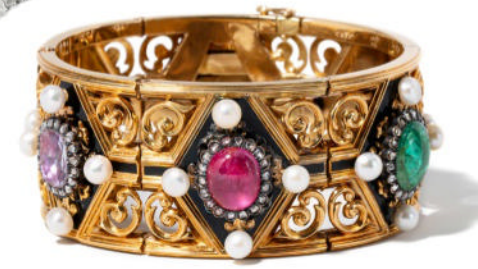
COURTESY HERITAGE AUCTIONS

Set to Stun









THE LAS VEGAS Antique Jewelry and Watch Show is set to stun with selections from global purveyors of antique, vintage, and estate jewels. The trade-only event will grace the Wynn Las Vegas June 5-8, 2025 and will feature offerings from some 300 esteemed dealers. Attendees can discover fine signed baubles from brands such as Rolex, Cartier, and Van Cleef & Arpels, as well as one-of-a-kind, unsigned period pieces.

A Patek Philippe Gold Pocket Watch (1939), in the booth from Collectability, is sure to impress watch lovers. One of the most popular models from the line's 20th century designs, the time piece features an 18k yellow gold case and bezel. This particular watch previously belonged to Peruvian politician Carlos Alvarez.

Jewelry offerings are also sure to delight. Fred Leighton will bring an Aquamarine and Diamond Necklace with over 100 carats of emerald cut aquamarine punctuated by a diamond bar motif. Windsor Jewelers will showcase a French Art Nouveau bracelet with curling whiplash ornamentation. This unique cuff features white diamonds, pearl, white opal, ruby, pink topaz, emerald, and enamel set in 18K yellow gold. At the booth from De Young Collection, don't miss an Art Deco Platinum and Diamond Navette Ring. The band features a radiating starburst pattern of diamond sections highlighting larger bezel set stones. Openwork details and millegrain edging further highlight this vintage find's extraordinary craftsmanship.

CLOCKWISE TOP LEFT: IMAGE COURTESY OF COLLECTABILITY; IMAGE COURTESY OF FRED LEIGHTON: IMAGE COURTESY OF WINDSOR JEWELERS; IMAGE COURTESY OF DE YOUNG COLLECTION

Wildlands

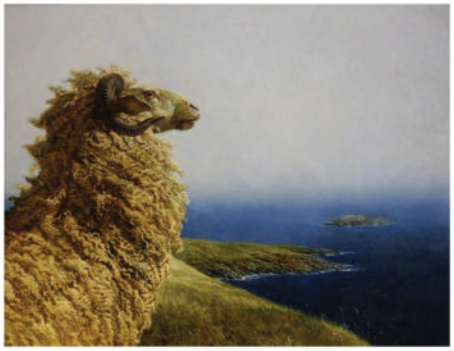
A COLLABORATION between the Bowdoin College Museum of Art (BCMA) and the Monhegan Museum of Art & History, “Art, Ecology, and the Resilience of a Maine Island: The Monhegan Wildlands” focuses on work by artists who have captured the area’s unique and dynamic ecology. The exhibition remains on view at BCMA through June 1, 2025, before a summer debut at The Monhegan Museum July 1-September 30.

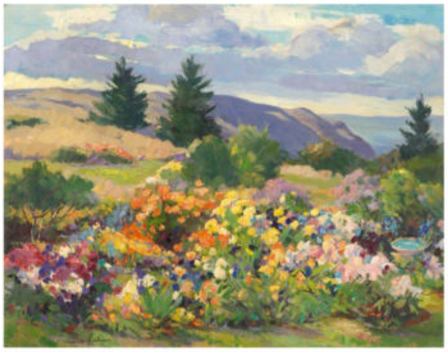
Located 10 miles off Midcoast Maine, the long, narrow island derived its name from the Maliseet or Mi’kamq term for “out-to-sea island.” Aside from a small village, Monhegan is almost three quarters Wildlands, protected by Monhegan Islands, Inc., a land trust first founded in 1954 by Ted Edison (son of Thomas) and other island landowners. Today approximately 60 people inhabit the island year-round, but this swells considerably during the summer tourism season. The trust balances the needs of residents with the conservation of “natural wild beauty.”

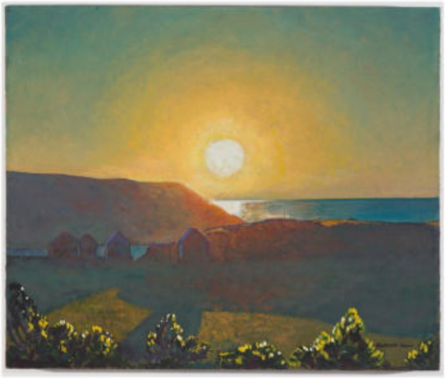
The exhibition and an accompanying catalog track the island’s history and evolving landscape with contributions and input from scientists and art historians. Maps and other material culture document early Indigenous inhabitants and the island’s role in colonial trade. By the 19th century, the island was used for sheep farming. Herds were eventually removed due to shifts in the national economy and the devastating ecological impact of left-to-roam practices. Tourist interest piqued in the later 19th century, and artists began to arrive. In succeeding decades, countless creatives have been inspired by the rousing landscape and untamed beauty.

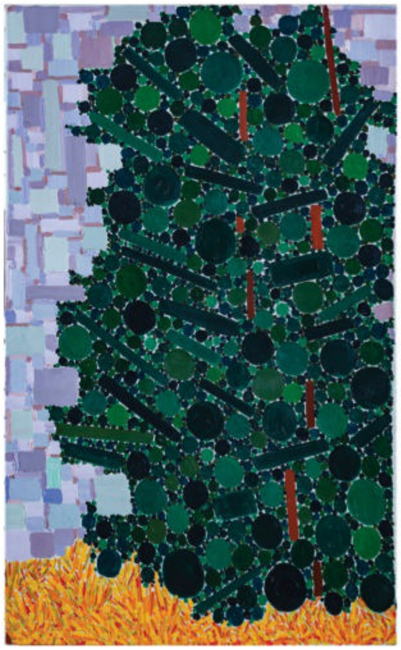
Painter Rockwell Kent arrived in 1905. Inspired by the charge of his former teacher William Merritt Chase to “go before nature, use your eyes, and then paint what you see,” Kent made the island his temporary home and depicted his surroundings. Begun during his early years on the island, *Sun, Manana, Monhegan* (1907/c. 1950) depicts the view from his cottage. He added in the foreground spruce, an indication of the arboreal reclamation of pastureland, during a later visit.

In subsequent decades, artists have continued to capture the stunning landscape of the island. Edward Hopper’s *Monhegan Landscape* (c. 1916-1919) depicts the rocky ocean cliffs, while Constance Cochran’s *Glory of*

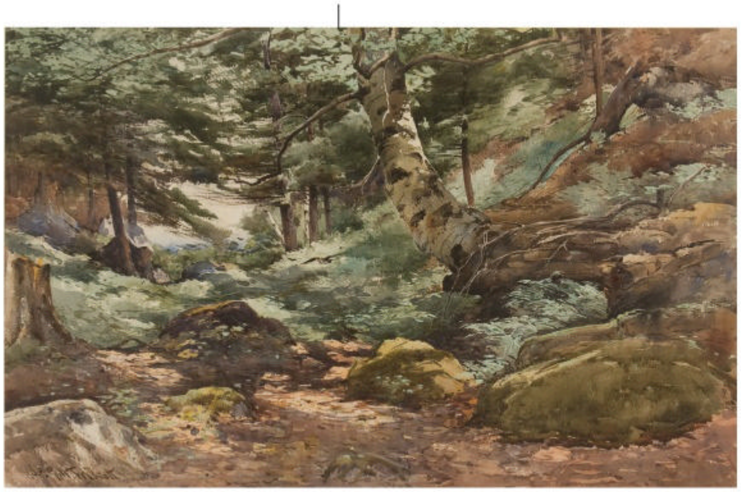


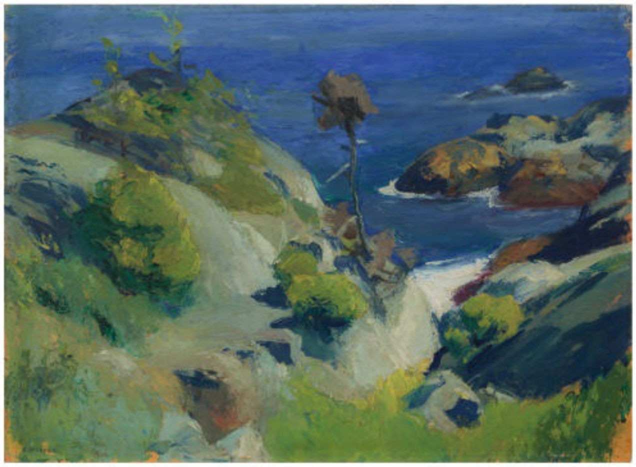






COUNTER-CLOCKWISE FROM THE LEFT: COLLECTION OF THE FARNSWORTH ART MUSEUM, ROCKLAND, MAINE BEQUEST OF BETSY JAMES WYETH TRUST, 2021.1.9. © 2024 JAMIE WYETH / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; COLLECTION OF STEPHEN S. FULLER AND SUSAN D. BATESON; COURTESY OF THE ARTIST; BOWDOIN COLLEGE MUSEUM OF ART, BRUNSWICK, MAINE, MUSEUM PURCHASE, BARBARA COONEY PORTER FUND, 2020.41; BOWDOIN COLLEGE MUSEUM OF ART, BRUNSWICK, MAINE. MUSEUM PURCHASE WITH FUNDS DONATED ANONYMOUSLY (1971.73)





Fall shows the lush blooms of a village kitchen garden.

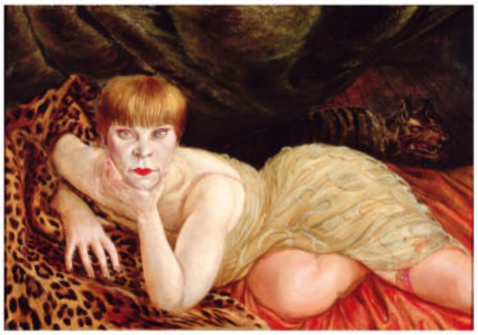
Monhegan's densely wooded interior has long inspired artists. *In the Woods* (c. 1900) by Samuel Peter Rolt Triscott is an early document of this forested area. In the 1970s Lynne Drexler sought solace in the island's Cathedral Woods, and *Evergreen* (1980) depicts one of its towering residents.

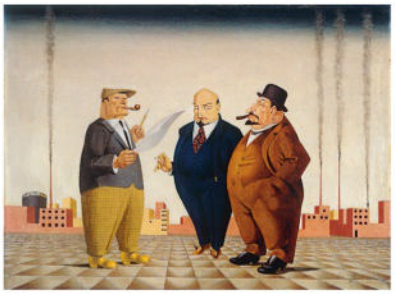
James Wyeth continues to summer on Monhegan to this day. In *Islander* (1975) he imagines a bighorn sheep, a species removed at the end of the 19th century, overlooking the island.

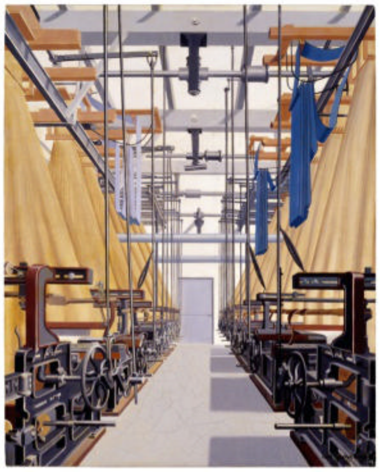
BCMA also commissioned new work by photographer Accra Shepp to document island residents and the continued evolution of the Wildlands. Using a 4x5 view camera, panoramic scenes such as *Large Mossy Puddle Bog, Pebble Beach Trail* (2023) stand as testaments to the area's unruly splendor and the continued efforts of the island's land trust.

MONHEGAN MUSEUM OF ART AND HISTORY; 1.GIFT OF HERBERT GUSSMAN, CLASS OF 1933, COLLECTION OF THE HERBERT F. JOHNSON MUSEUM OF ART, CORNELL UNIVERSITY (97.021); IMAGE COURTESY OF THE JOHNSON MUSEUM. EDWARD HOP-PER © 2023 HEIRS OF JOSEPHINE N. HOPPER / LICENSED BY ARTISTS RIGHTS SOCIETY (ARS), NY

Objectively Modern







IN 1925, GUSTAV F. Hartlaub, director of the Kunsthalle Mannheim, presented "Neue Sachlichkeit," an exhibition of German art "since expressionism." Included artists sought to reflect a German nation in transformation, aiming an often-critical eye at the Weimar Republic and the nation's attempt to weather political and social upheaval. The Neue Galerie stages "Neue Sachlichkeit/New Objectivity" to celebrate the centenary of Hartlaub's exhibition and to reexamine this significant movement of the interwar period; the show remains on view through May 26, 2025.

Hartlaub identified two camps in his assessment of the movement: critical Verists, who aimed a satirical eye at German society and politics, and Classicists, who depicted a new modern beauty. Rather than view these two strands as antithetical, organizers see them as a coherent chapter deeply rooted in the period's complexities.

Among work on view, Carl Grossberg's *Jacquard Weaving Mill* (1934) fits with the Classicist mode. One of several architectural scenes by the artist, it highlights the aesthetic power of the machine age.

Work by Otto Dix and Georg Scholz represent the Verist position. Dix's *Reclining Woman on a Leopard Skin* (1927) depicts a shocking vision of modern life, with an almost vampiric sex worker poised to strike. The title of Scholz's *Of Things to Come* was inspired by a book of political ideas by industrialist Walter Rathenau, depicted at right (immediately above), alongside an American opportunist and Communist leader Vladimir Lenin. Rathenau was murdered by a right-wing extremist the same year the painting was completed.

MERRILL C. BERMAN COLLECTION; COLLECTION OF THE HERBERT F. JOHNSON MUSEUM OF ART, CORNELL UNIVERSITY. GIFT OF SAMUEL A. BERGER IMAGE COURTESY OF THE JOHNSON MUSEUM © 2025 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / VG BILD-KUNST, BONN; NEUE GALERIE NEW YORK

DESIGN NOTE

Contemporary objects with lasting appeal

On Two Wheels

Porsche's eBikes

BY SCOTT DREVNIG

Porsche eBike Sport

Porsche eBike Cross

The name Porsche evokes images of legendary high-performance sports cars snaking through alpine passes, but the Stuttgart-based brand has strategically expanded its universe well beyond the automotive realm. While the Porsche moniker now adorns everything from luggage and timepieces to fragrances and even a Miami condominium tower, it's the company's venture into electric bicycles that may represent the most intriguing extension yet. And like all of their products, the technical and the aesthetic seamlessly meld.

PHOTOS COURTESY OF PORSCHE

First introduced in 2021, Porsche's eBikes—artfully positioned as "the sports car on two wheels"—are now entering their fifth generation, just in time for cycling season. Drawing inspiration from the iconic flyline of both the 911 and the electric Taycan, the latest Porsche eBikes emerge from a sophisticated collaboration between Studio F. A. Porsche and specialist manufacturer ROTWILD. The Porsche branding injects a level of exclusivity into the eBike experience, resulting in a collection that stimulates the senses, whether gliding across urban landscapes or navigating rugged terrain.

PORSCHE
ROTWILD

Getting Technical

The specifications of the Porsche eBikes reveal an obsessive attention to detail.

- **Ultralight carbon frames**
- **Advanced Shimano battery systems**
- **Integrated lighting solutions**
- **Meticulously calibrated spoke tension that differs between front and rear wheelsets**
- **Each bike features a signature colorway**
- **Models available in three frame sizes (S, M, L)**
- **Prices range from $6,505 for the Porsche eBike Cross to $12,685 for the third-generation Sport model**
- **Available through shop.porsche.com and at select Porsche Centers and Porsche Design Stores worldwide**

Industry reviewers have embraced the Porsche eBike Cross and eBike Sport, particularly praising their elegant design and performance in varied riding conditions. The eBike Cross earns accolades for its versatility—confidently handling moderate off-road terrain while doubling as a refined urban commuter. Meanwhile, the eBike Sport garners appreciation for its powerful motor integration, clean aesthetic lines, and premium component selection. While the sport of riding these bikes is the main attraction, the way they stand out when on the road or terrain makes them new design icons.

PHOTOS COURTESY OF PORSCHE

Staying Contemporary

ALTHOUGH SAN FRANCISCO'S ICONIC CABLE CARS CLANG THEIR WAY PAST THE DOORS OF CK CONTEMPORARY, THE GALLERY CONTINUES TO BE AN EVER-EVOLVING CITY LANDMARK.

INTERVIEW BY DAVID MASELLO

Lauren Ellis has been a co-owner, along with Chris Kelley, of San Francisco's CK Contemporary since 2013.

ALL IMAGES COURTESY OF CK CONTEMPORARY

SAN FRANCISCO survived its 1906 earthquake, another one in 1989, and the Covid pandemic of only a few years ago. Despite such catastrophic downturns, it continues to be one of the great American destinations, with the CK Contemporary gallery at the literal and metaphorical heart of the city in Union Square. Lauren Ellis, gallery director and partner, speaks with *Art & Antiques* about the ongoing role her gallery plays in the life of San Francisco.

What motivated you to start the gallery in 2013? And what does the name "CK" refer to?

I moved to San Francisco in 2004, directly out of college, and began working for one of the city's best galleries specializing in original master prints. After seven years there, the owner, Chris Kelley, approached me about developing a program of living artists to supplement their existing offerings. It was an exciting project for me, and the artists I brought in, some of whom I still represent, quickly gained traction. It became clear to us that this could be its own thriving business, and when a long-occupied gallery space opened up next door, we became co-owners and opened CK Contemporary as an independent gallery. The "CK" refers to Chris, who, while not directly involved with our clients or artists, has been an incredible partner and mentor to me over the years, and I'm happy to have him represented in our name.

How does CK Contemporary differ from others that represent working artists?

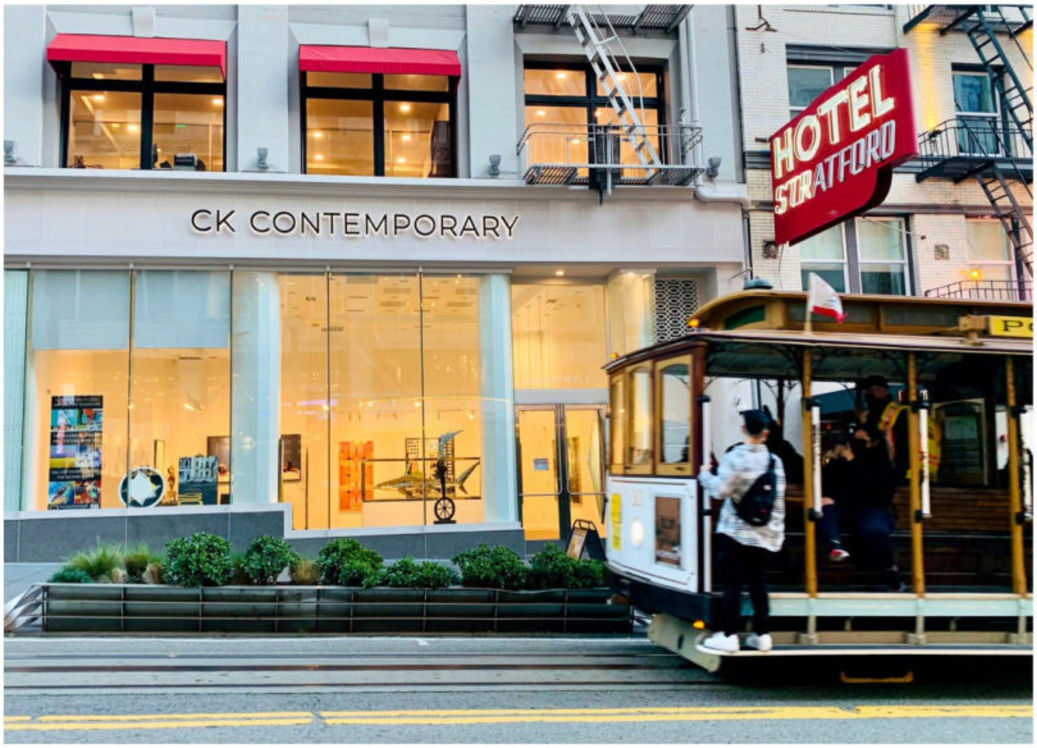
Though we represent obvious exceptions to this rule, CK Contemporary has always emphasized realism, which has certainly set us apart at times. At the moment, we happen to have a particularly impressive stable of realists and hyperrealists working in pencil and colored pencil, which is distinctive as well. In addition to our contemporary program, we also represent four historic estates. We've really developed this side of the business over the last five or so years, and it has added richness and historical context that really complement and support our contemporary artist programs.

What are some of the criteria you use when taking on artists to represent?

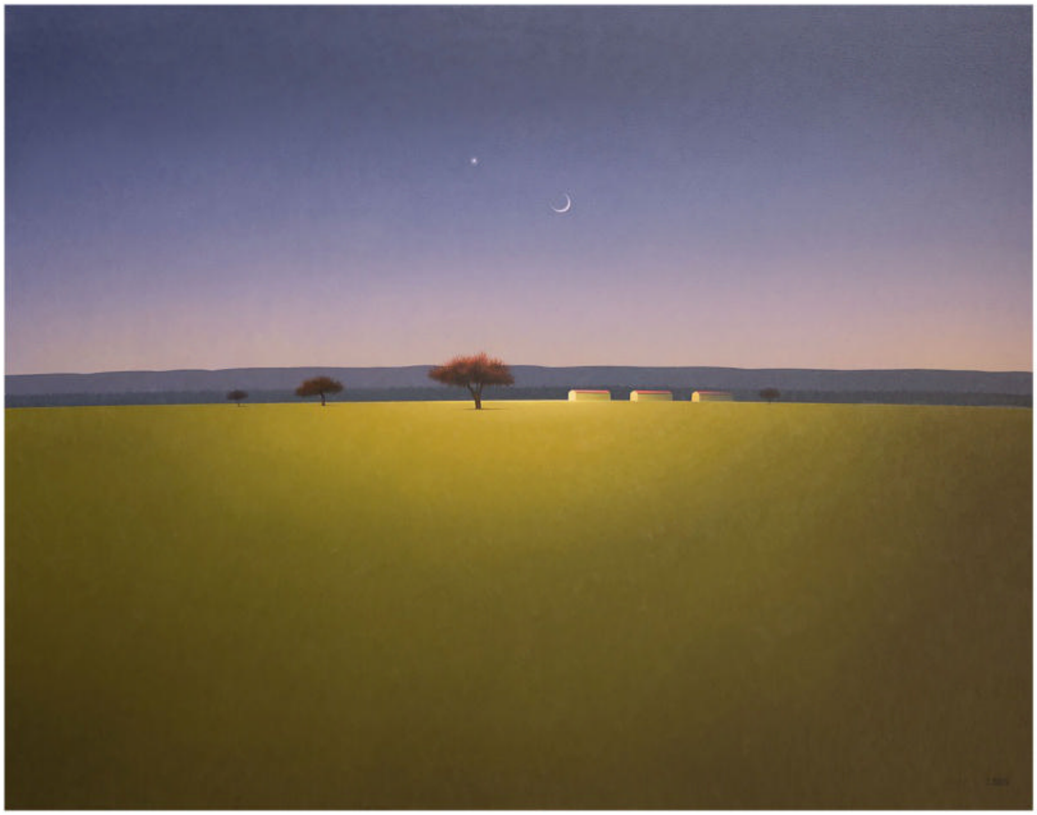
I wish I had a set of rules or a checklist in my mind for what makes an artist's work something I want to represent, but much like the experience our clients have when they walk into the gallery, sometimes something just strikes you. I have to love the work we show because I think genuine passion and excitement for an artist's work compel others to feel the same way. My favorite thing to find in an artist, though, is a stunning combination of technical talent with an ability to tell a unique and beautiful story. Many artists have one or the other, but those that do both are my favorite.

You are situated in Union Square, the heart of the city. Tell us about that locale and why it's vital to your business?

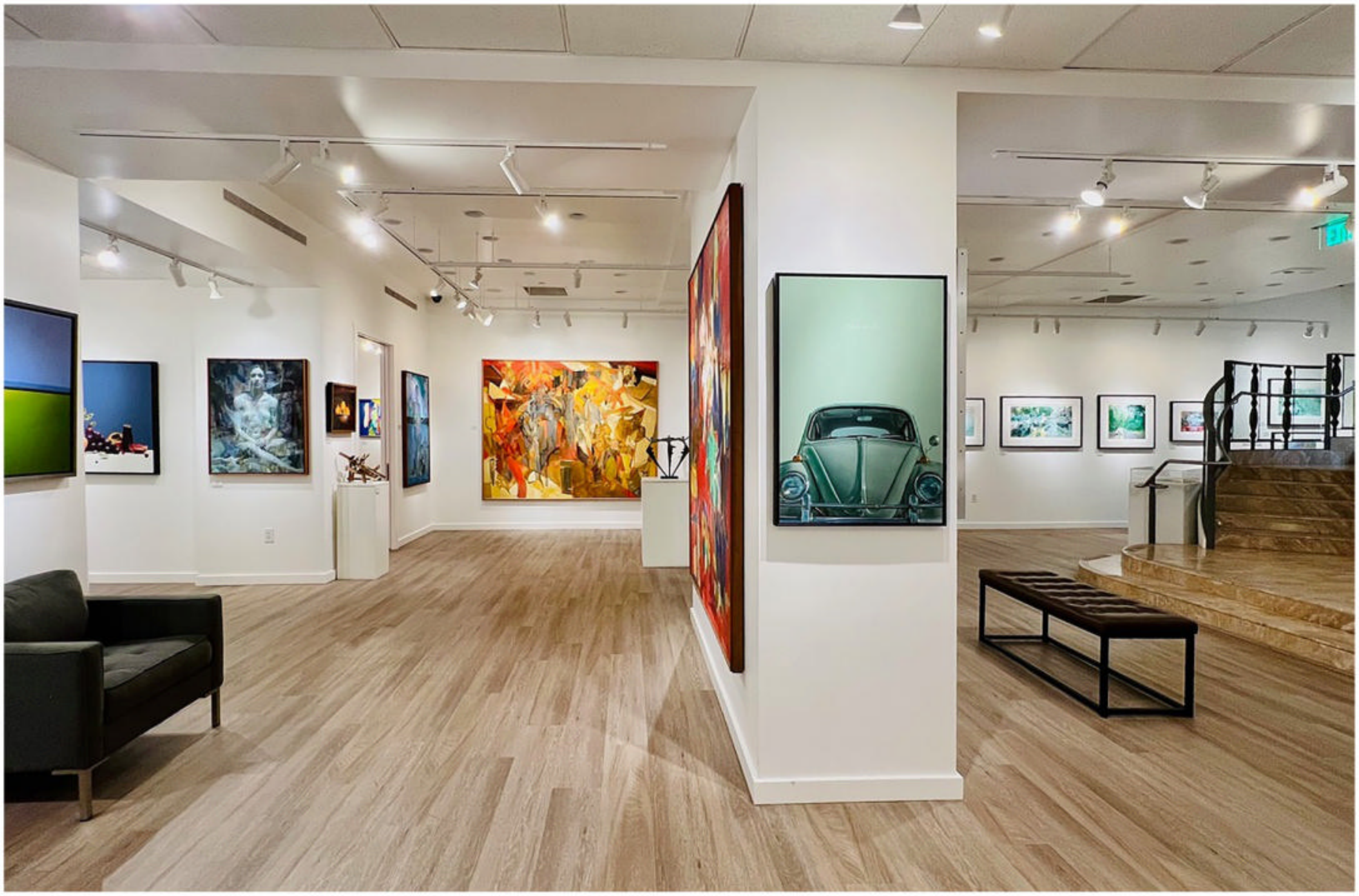
I started working in the art business in Union Square at 21 years old, and I'm very proud to say that this will be my 21st year in the district. I serve on



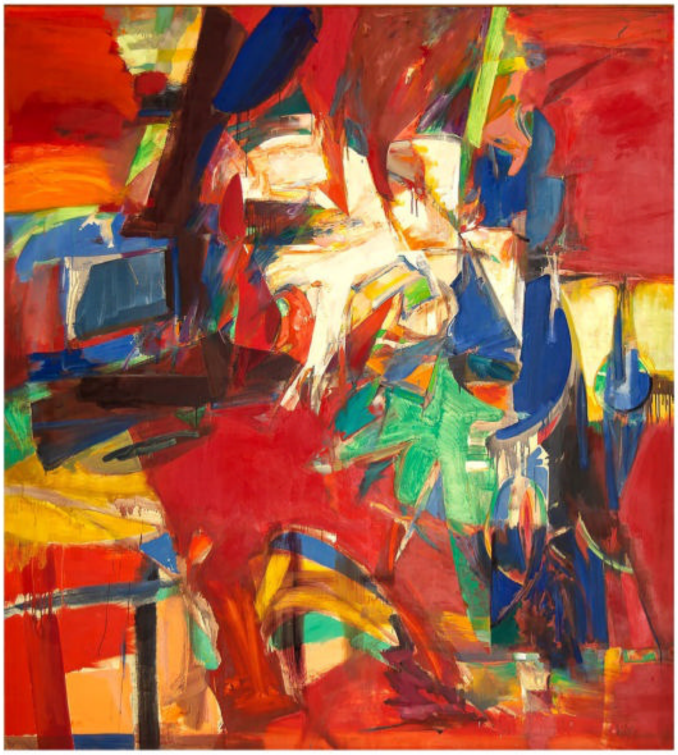
Above: Given its prominent locale in Union Square, CK Contemporary has a highly visible presence in the life of San Francisco. Below: *Luna Creciente Al Atardecer* (2019), by José Basso.



ALL IMAGES COURTESY OF CK CONTEMPORARY



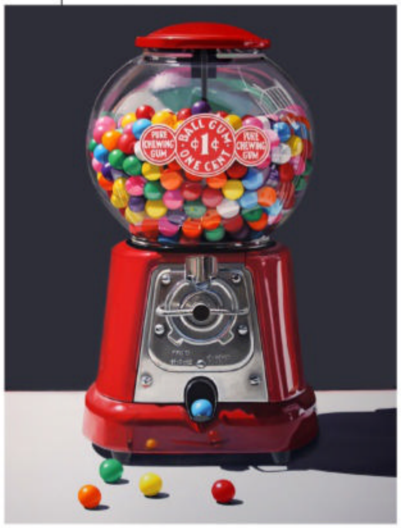
Clockwise from above: CK Contemporary's exhibition space is sufficient to show multiple artists simultaneously; *Jaw Drop Moment* (2024) by Daryl Gortner; *Peasant Red* (1962) by Jack Wolfe.



the Board of the Union Square Alliance, and it's important to me to be able to advocate for the arts and for local businesses in Union Square. This district is such a vital hub for locals and tourists alike, and it is usually people's first introduction to San Francisco. Our location allows us to meet people from all over the world on a daily basis. The cable cars pass our windows, and we are a destination for people whether they are travelling for business or pleasure.

San Francisco was inordinately affected by the pandemic. How would you characterize the mood of the city now?

San Francisco was hit particularly hard by the pandemic, but we were hit even harder by the media. People have been sold a dire narrative about this city, but in reality, the feedback we hear in the gallery from visitors is overwhelmingly positive. We face the same challenges every major city faces; however, San Francisco's stunning blend of urban and green spaces, our



ALL IMAGES COURTESY OF CK CONTEMPORARY

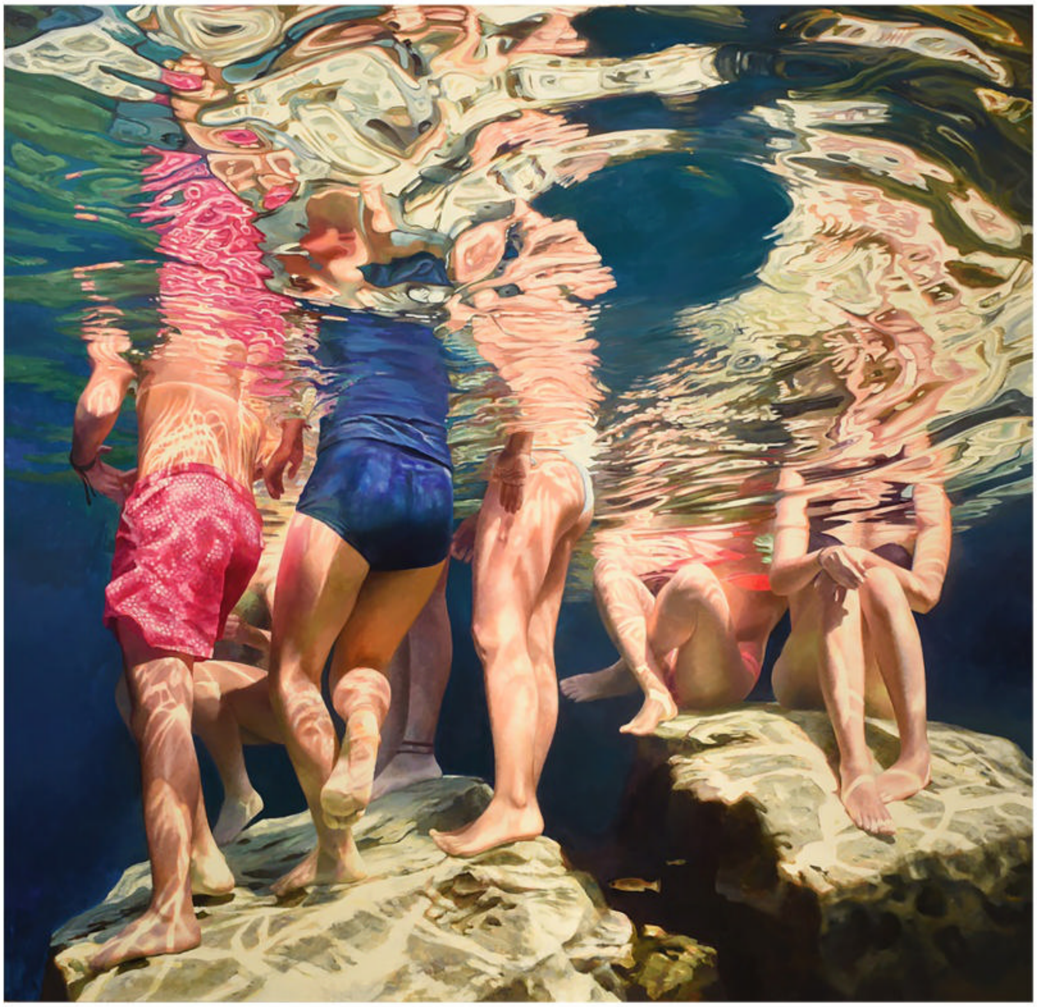
rich and diverse food and art scene, and our resilient community will always make us a destination. While we still have work to do before it's 'business as usual,' there's a palpable optimism and a forward-looking energy that make this an exciting moment that I'm grateful the gallery is a part of.

Where did you grow up and how did you wind up in San Francisco?

I grew up in the San Fernando Valley, outside of Los Angeles, and went to school at UC Santa Barbara. I met my husband in college and followed him here to San Francisco after I graduated. As soon as I arrived here, I knew I felt more like myself than I ever did in Southern California. We've lived in the city now for 21 years and are raising a daughter here as well.

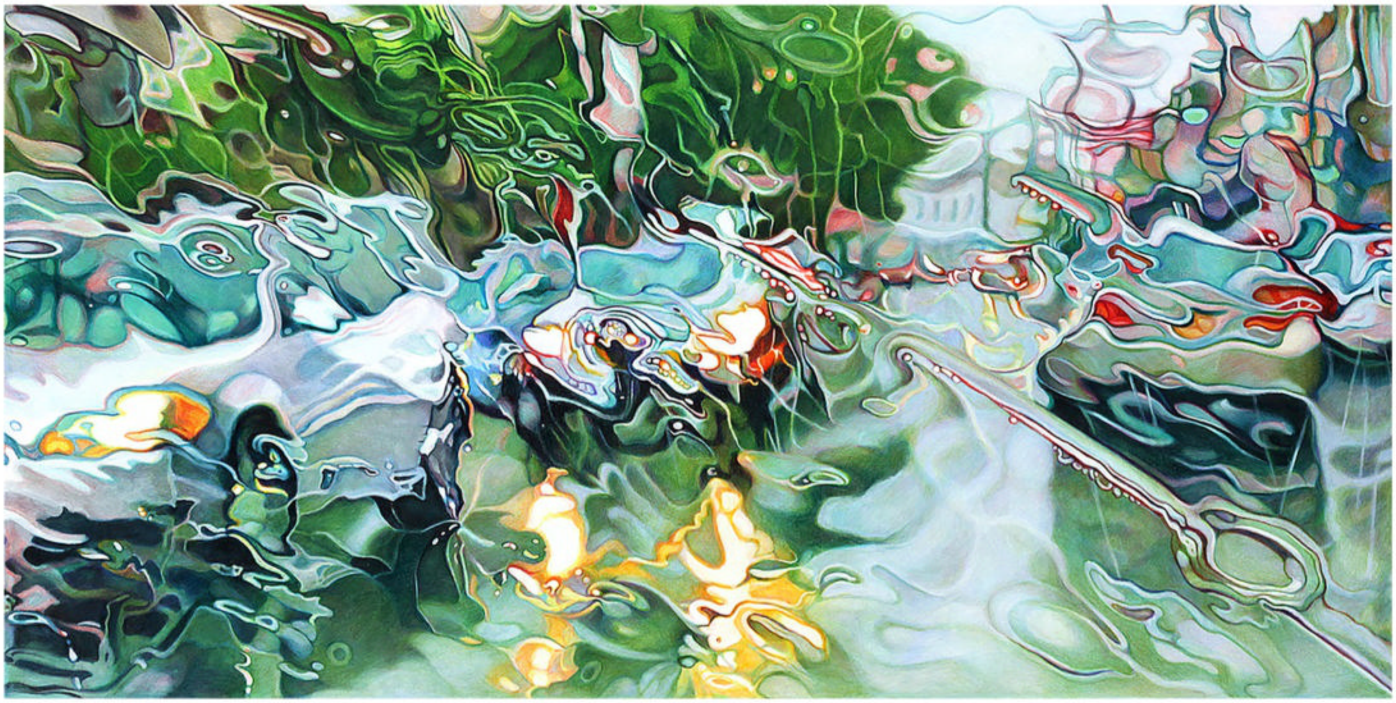
Tell us about some places and sites you continue to visit in San Francisco?

The magic of this city

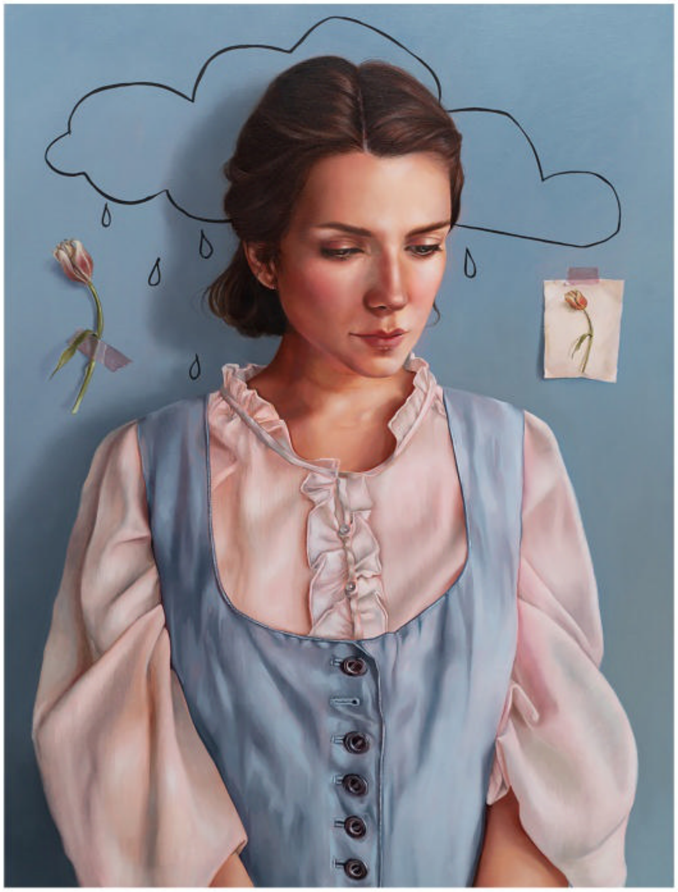


Above: *Corazon del Paraiso #17* (2025), one of Anne Leone's arresting works.

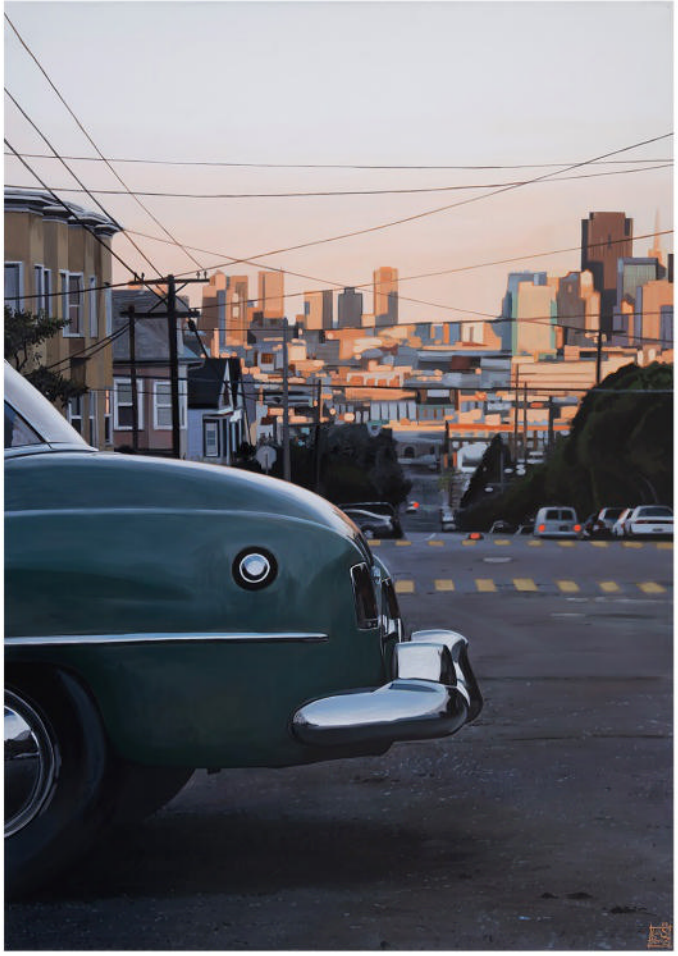
Below: *Magazine Street III, New Orleans* (2019) by Elizabeth Patterson.

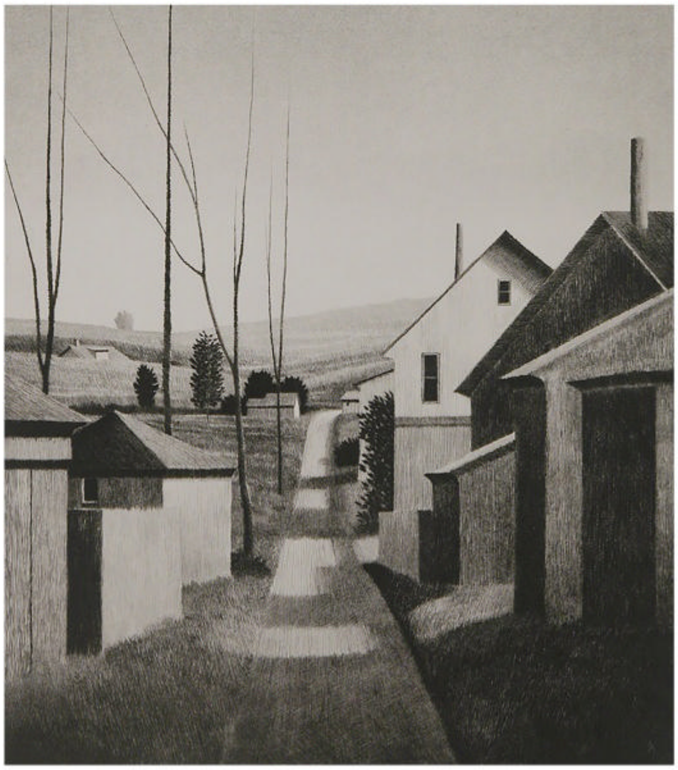


ALL IMAGES COURTESY OF CK CONTEMPORARY



Clockwise from above: *Make Believe* (2025) by Ana Monteiro; *Chrysler Imperial SF* (2025) by Luis Pérez; *Springfield, O. (variant) Proof 1* (1992) by Robert Kipniss.





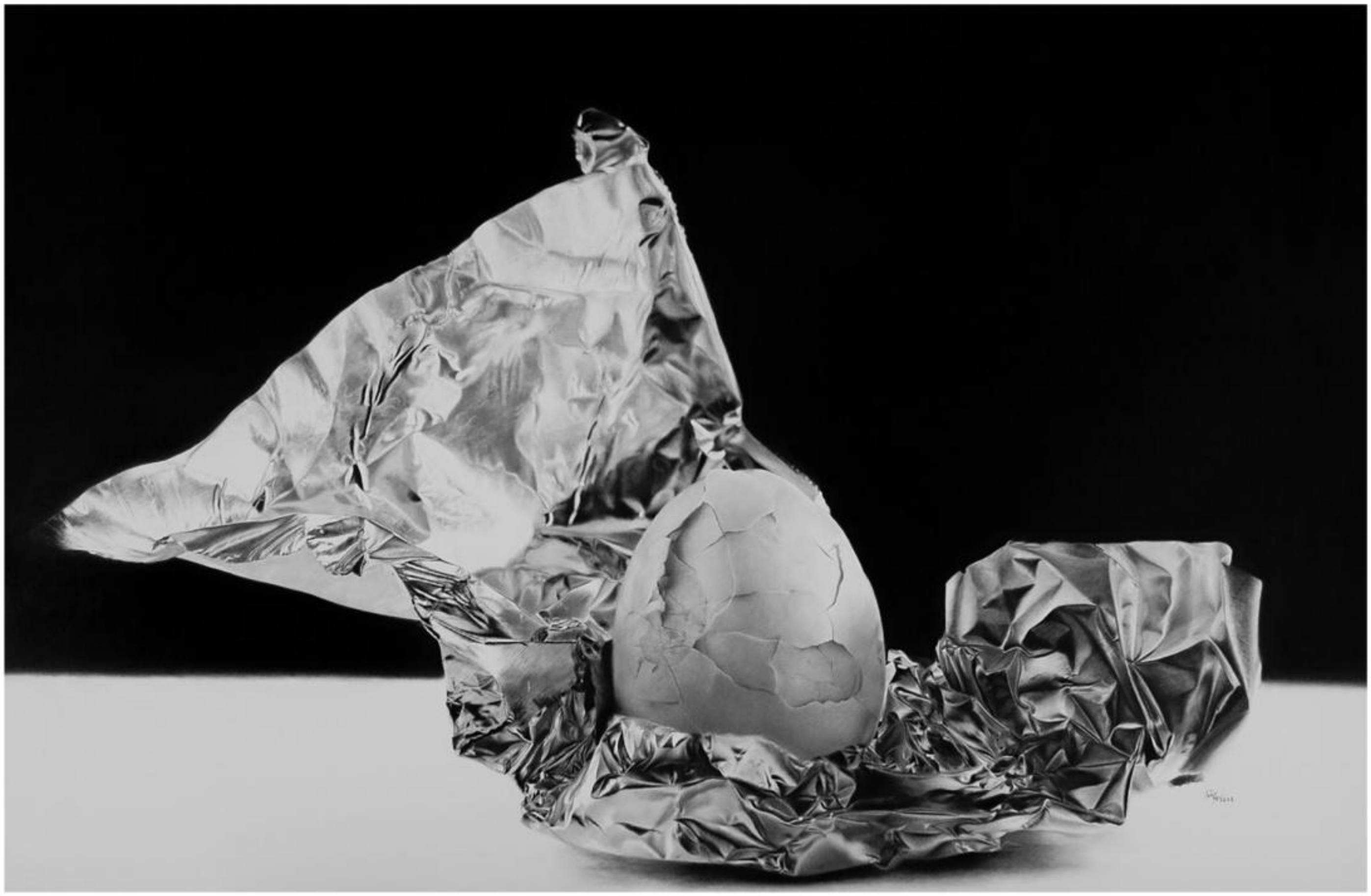
has never worn off for me. Its sheer beauty can be dazzling at times. I love our new National Park, the Tunnel Tops in the Presidio. It's beautifully landscaped with swaths of gorgeous protea flowers and unmatched views of the Golden Gate Bridge and Alcatraz. I also love Saturdays at the Ferry Building. There is a wonderful farmer's market and a food hall filled with a variety of great options, all sitting on the water at the base of the Bay Bridge.

What advice would you give to someone who wants to start buying art but may be intimidated by the process?

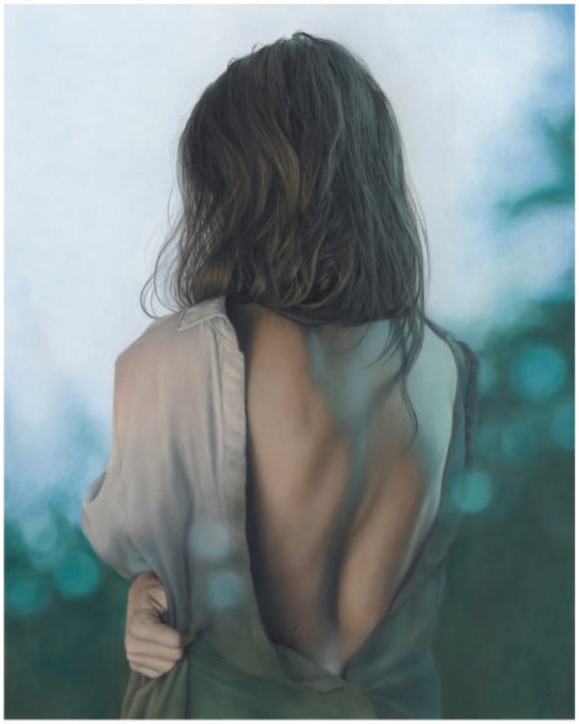
I think the best thing is to see as much art as possible. Don't worry about if it's the "right" thing to buy. Focus, instead, on how it makes you feel. If you love it, if it moves you, it is the right thing to buy. I love working with new collectors and watching their tastes grow and evolve over time. I always remind people that no matter how much you love your new couch, you're going to replace it in ten years. Your art should be more personal because it's likely going to stay with you for the long term.

What role do you think you play in the working lives of artists you represent? Is it a business role or are you sometimes a kind of de facto cheerleader or muse for them?

ALL IMAGES COURTESY OF CK CONTEMPORARY



Above: *Superficial* (2025), a graphite-on-paper work by Nicholas King. Below: *We Finish Where We Start* (2025) by Sara Gallagher, known for her eerily realistic graphite and PanPastel works on paper.



Not only do I represent an incredibly talented group of artists, but I also make a point of only representing people I truly like and admire. I've stayed in some of their homes when travelling, I've cooked Thanksgiving dinner for some, and I'm happy to call them all friends. Of course, there is the business side of our relationship, but part of making sure your business is thriving is making sure your artists are thriving, and sometimes that just means being a good listener.

What is something about being a gallerist that most people might be surprised to learn?

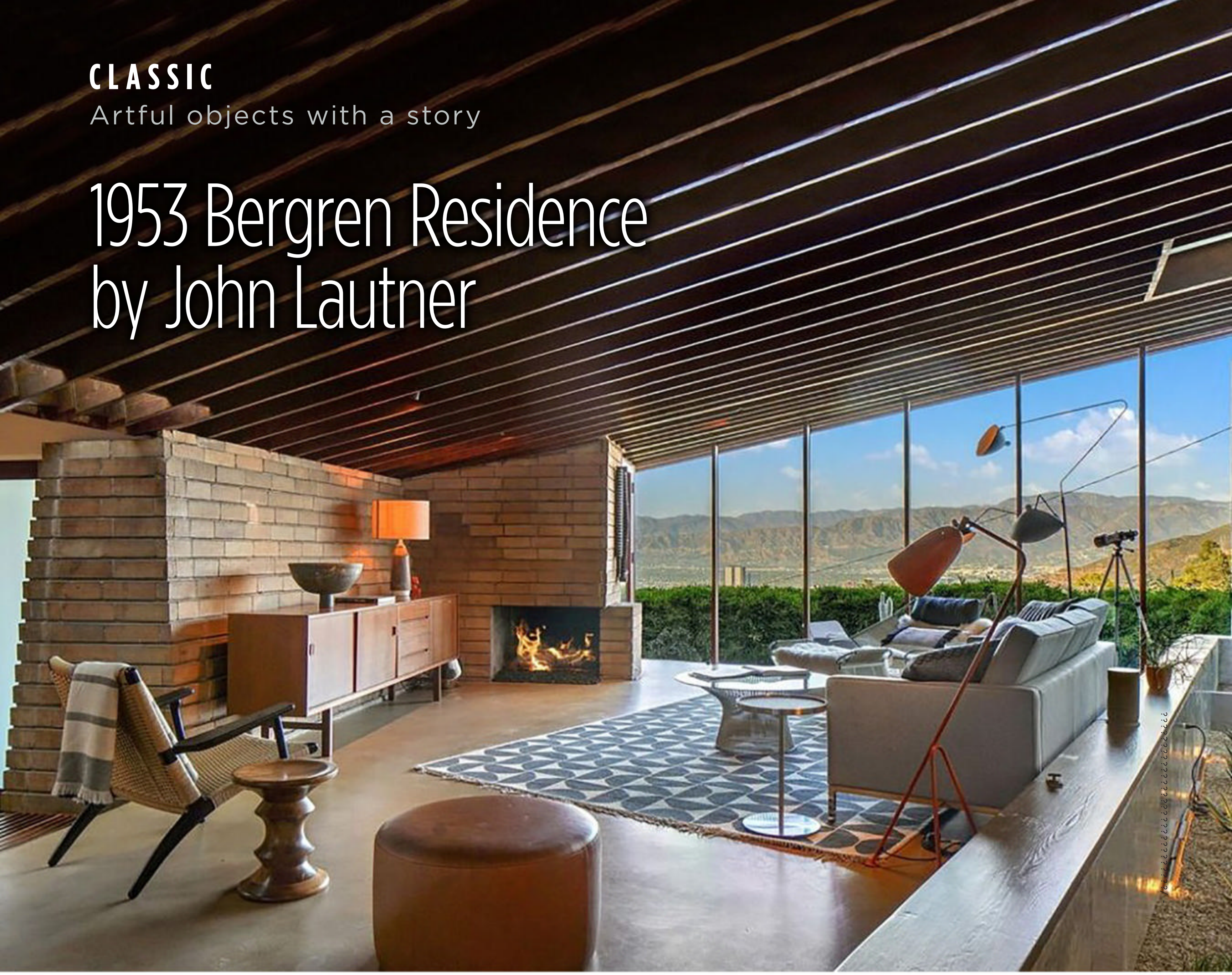
Because so much of what we do revolves around curating and creating beauty, the art business tends to look very glamorous from the outside. But, if you were to pull back the curtain, you'd see it can be incredibly physically demanding; it's full of all sorts of psychological highs and lows, and, ultimately, you have to know how to run a successful business before any of the glamour and beauty can matter. I always say I live my life like a swan—lots of effortless gliding on the surface, but just below the surface you'd see the churning chaos of gangly feet!

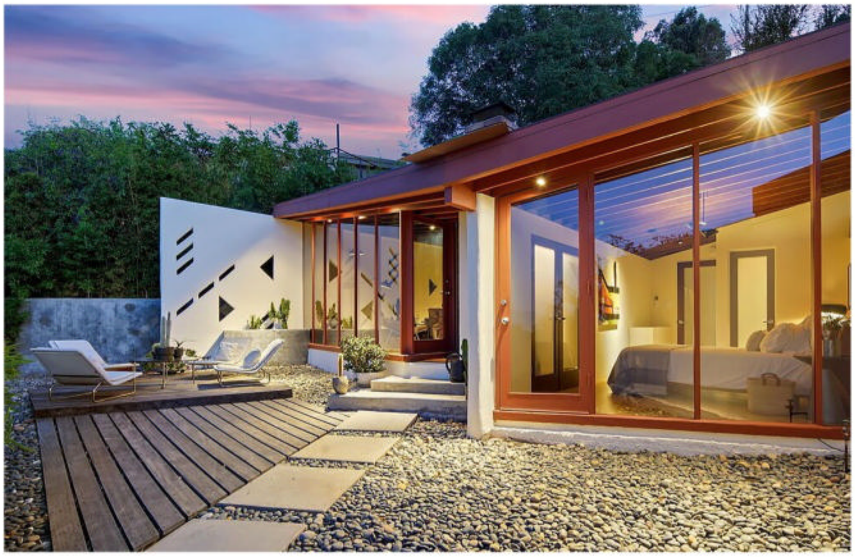
ALL IMAGES COURTESY OF CK CONTEMPORARY

CLASSIC

Artful objects with a story

1953 Bergren Residence by John Lautner





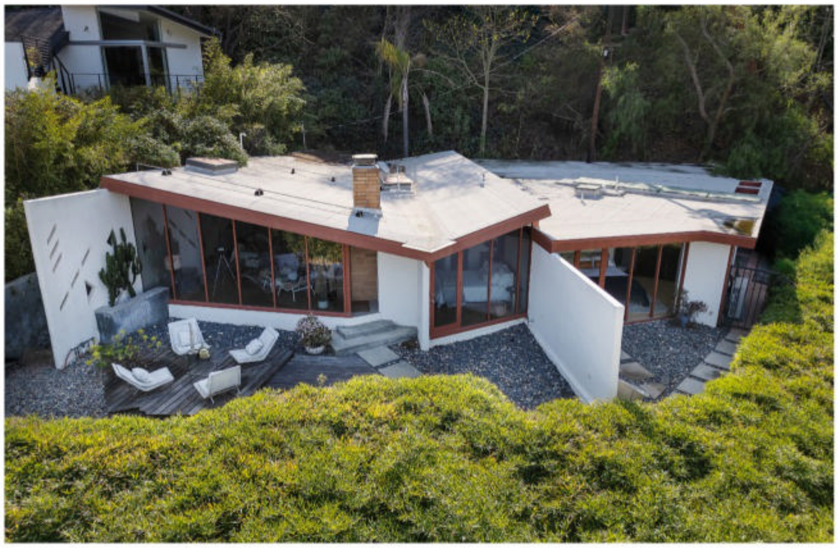
Modernism remains contemporary, especially in a portion of the Hollywood Hills. Within the space of what might measure only a few blocks, but which here is best measured in the number of hills, is an enclave of several houses by architect John Lautner (1911–1994), including this notable one from 1953, known as the Bergren Residence for its original owner, jazz guitarist Ted Bergren. It embodies the best features of Modern architecture and the way

PHOTOS COURTESY OF CHRISTIE'S INTERNATIONAL REAL ESTATE

Lautner uniquely expressed it: an open-plan form, a distinctive shape, a butterfly roof, and a restrained palette of materials that includes redwood, glass, brick, and concrete. Meanwhile, his nearby Garcia House assumes the form of a parabola, while his Chemosphere could be likened to a UFO still hovering in place, and his Foster Carling Residence features a columnless hexagonal living area. But the 1582-square-foot Bergren Residence is among his handsomest dwellings, with a mere two bedrooms and two baths and a monolithic brick fireplace

-PHOTOS COURTESY OF CHRISTIE'S INTERNATIONAL REAL ESTATE

serving as a strong visual focal point for the living room. Lautner described the house as “a free floor set in a free space…so that when living there, one feels in the mountains and out of town.” Morgan Phillips, a realtor with Christie’s International Real Estate, which represents the house, on the market in Spring 2025 ($2,995,000), concurs by adding, “That feeling resonates throughout every detail of the home.” He points to the sculptural butterfly roof and the



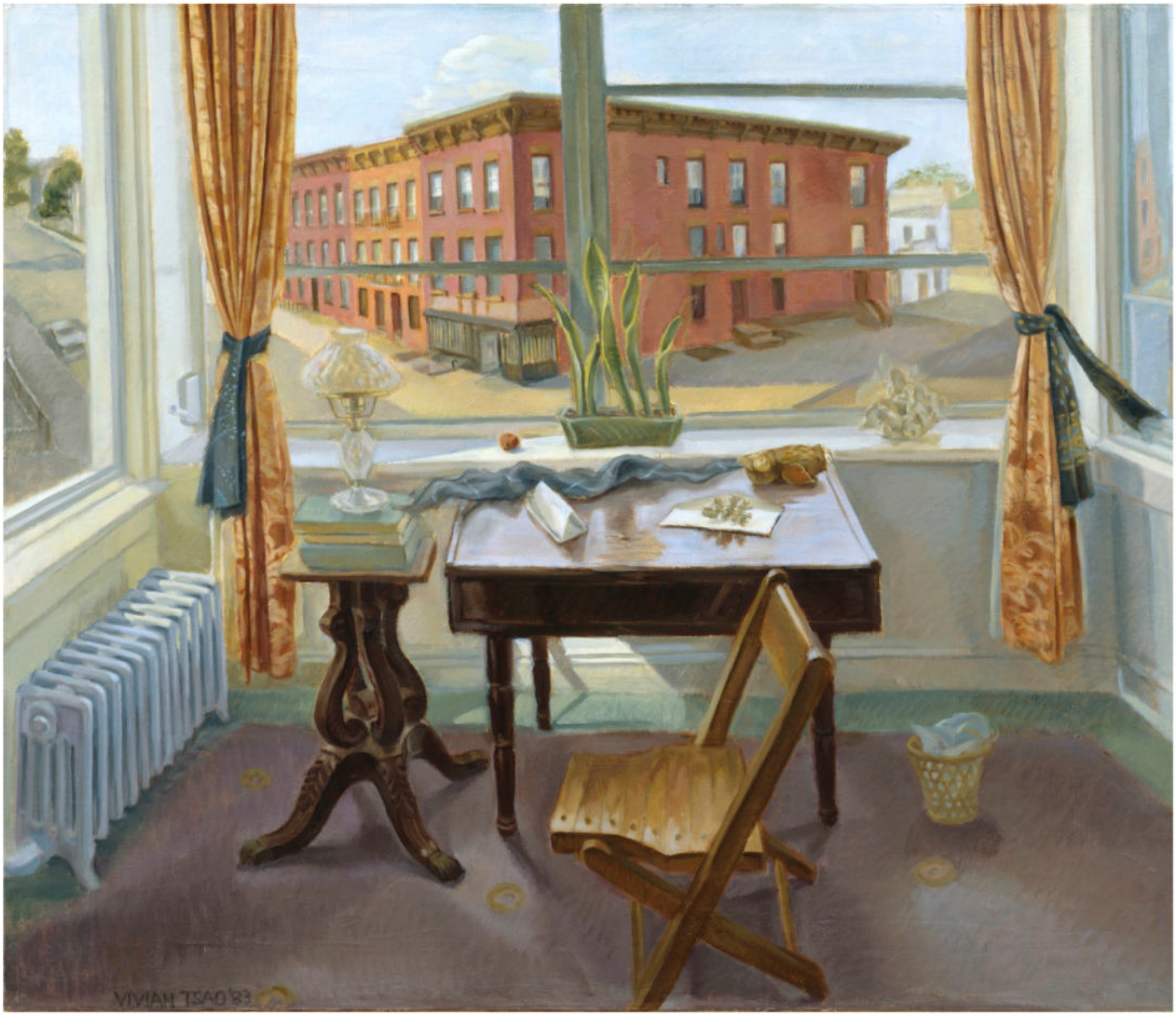
PHOTOS COURTESY OF CHRISTIE’S INTERNATIONAL REAL ESTATE

panorama of the San Fernando Valley that comes into immediate view through walls of windows. Lautner apprenticed in the mid-1930s with Frank Lloyd Wright, but established his own practice in California in 1938. Phillips cites this house as “a clear expression of Wright’s ‘organic architecture’ approach, and it solidifies its place within one of the highest concentrations of Lautner homes.” ***—David Masello***

-PHOTOS COURTESY OF CHRISTIE'S INTERNATIONAL REAL ESTATE

Vivian Tsao

BY DAVID MASELLO

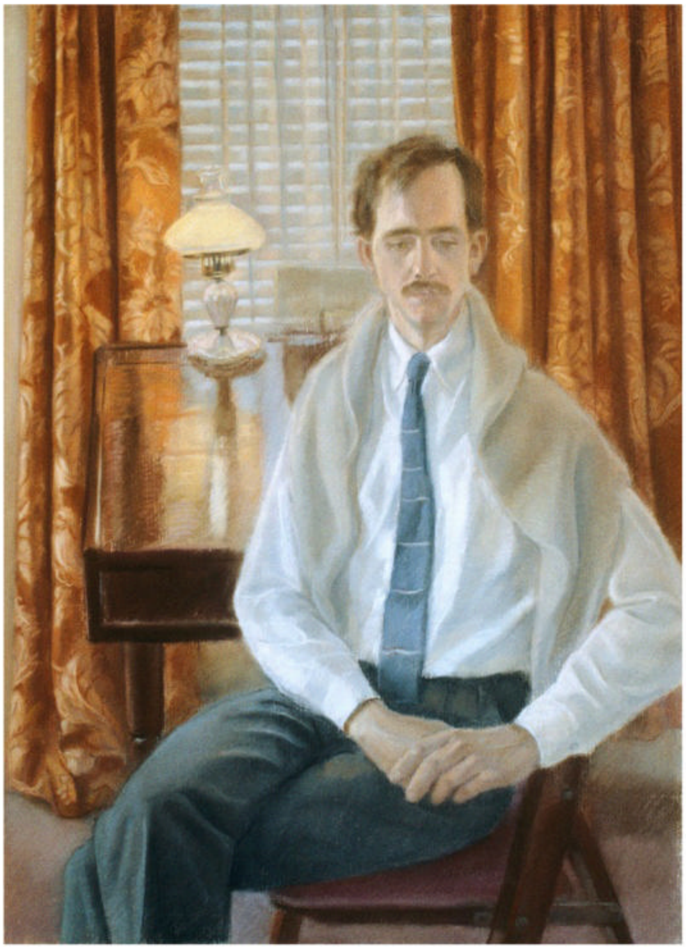


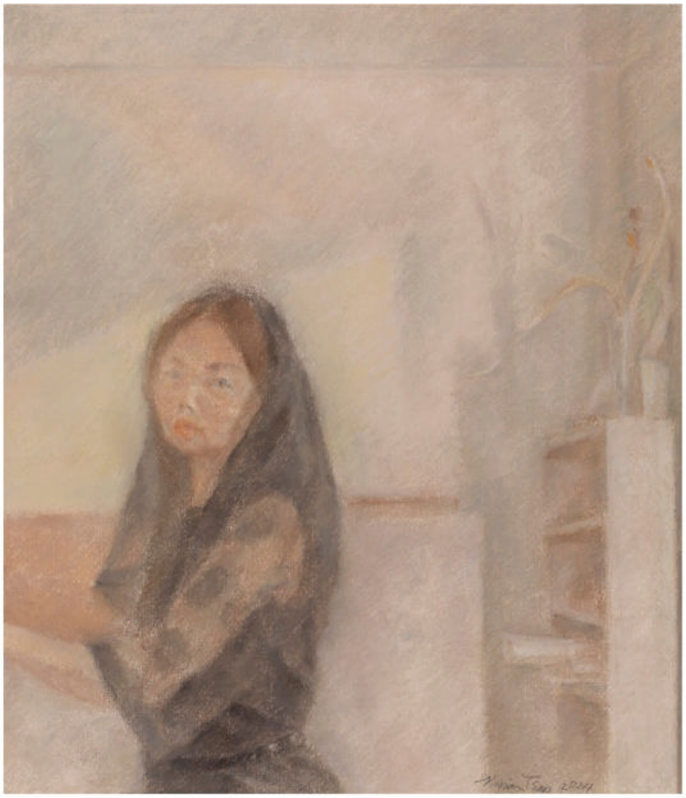
Vivian Tsao has lived in her Brooklyn home for 35 years and responds to her neighborhood through work, such as *The Studio* (1983), an oil on canvas.

WHENEVER SHE is painting, Vivian Tsao is immersed in deep conversation. It's not with a fellow artist or even with herself, but, rather, with the natural light that streams through the windows of her Brooklyn home, a century-old, two-story townhouse on a shady street in the neighborhood known as Windsor Terrace.

"I am always dialoguing with light," she says, when describing the daily routine she adopts as a painter. She usually works in the afternoon, when the light is warmest, either in her upstairs studio space that faces west or in another room of her small house. "When I find that moment that speaks to me, that I want to paint, I will set up my easel right there and work. I am always chasing the light, never working with artificial light."

She will paint as long as the daylight lasts, but then, sometimes, she arises at four or five in the morning to turn on a lamp



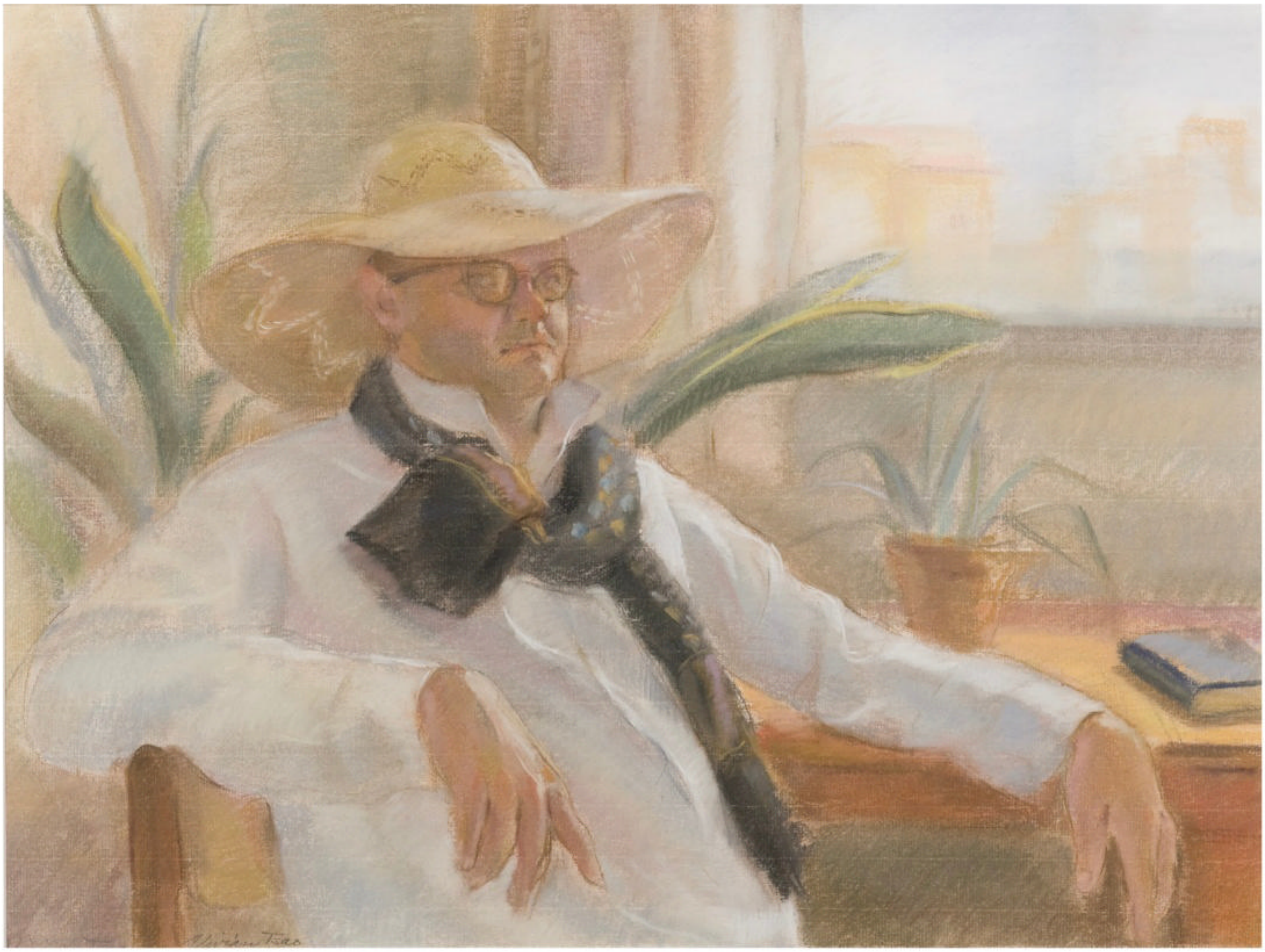


From left: *Ray in the Study* (1982) and *Afternoon in the Studio* (2024), both pastels. "I don't have a preferred medium," says Tsao, who is pictured below. "Both pastels and oils work for me when I need them, but at different times."

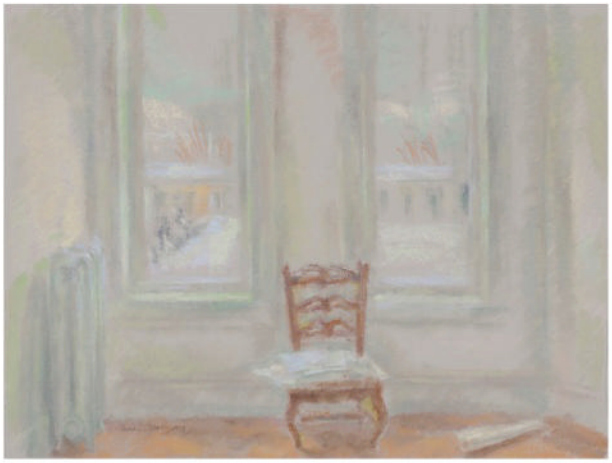
to see what she had painted earlier. Often, she has already brought that work-in-progress into her bedroom, so that when she awakens, she has immediate access to it. "My subconscious or semi-conscious thinks about the work, and that is helpful."

Tsao's canvases and pastels are as poetic in what they depict as she is in her ability to describe the art she makes. Her works are subtle, nuanced, and often employ a muted palette of browns and whites and yellows. One *New York Times* critic, years ago, described her work as an amalgam of the abstract and the realistic. While that is evident, in part, given her broad brushworks and desire to suggest figures and objects rather than record them verbatim, there is never any mistaking what it is that Tsao has depicted: a quiet Brooklyn streetscape, likely within her own neighborhood; her late husband reposing on a bed in bright light; a bookcase or the gleaming surface of a desk; the bare branches of a sycamore tree in winter light; the sculptural folds of a radiator; or a depiction of herself reflected in a mirror.

"One thing I know about myself," she says in her studio as dusk approaches, "is that I need to be in an intimate environment, because my work is so nuanced, even sensual. I cannot be in the outdoors with an easel and having people pass by making comments on the work or trying to engage me in chatter." While she has been invited to set up her easel at many artist residences, she declines, knowing that she would not be able to create. "I need to be in a very familiar place to be inspired," she emphasizes. "My subject matter is the light. Yes, the light." And the light she knows best is that which enters her home, one of a series of contiguous small brick houses that date from the early 20th century, each with a deeply recessed brick porch and double-hung windows that face



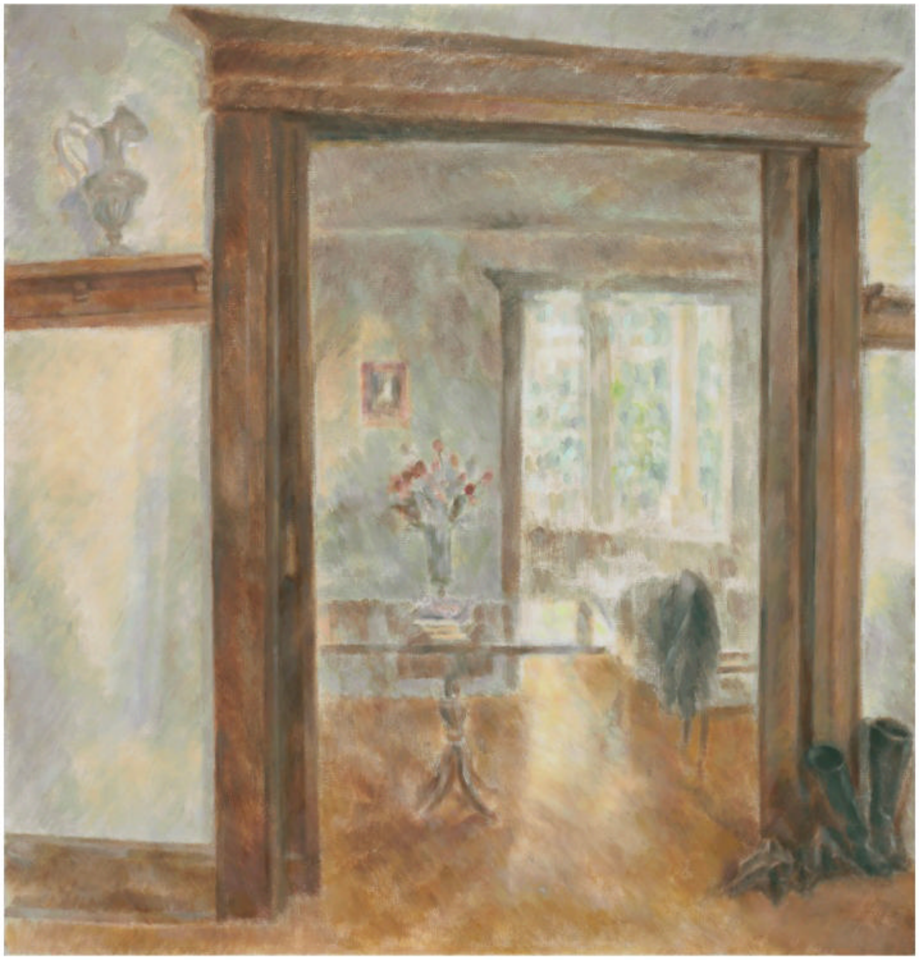
Above: *The Poet* (1978), one of Tsao's favorite pastels. Below: *Winter's Window* (2017), a pastel that reflects Tsao's strong poetic sensibility. She admits to "using my fingers to work a pastel surface."

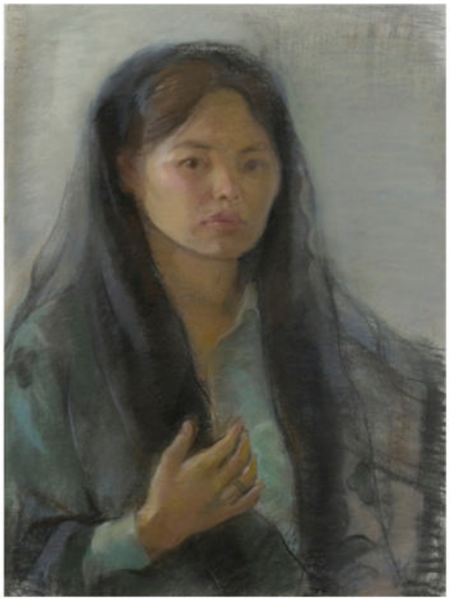


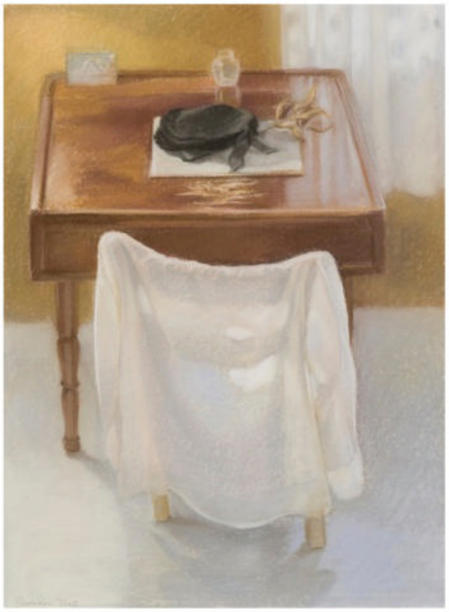
a quiet Brooklyn street.

Although Tsao is wedded to where she lives, she has lived and traveled all over the world. She describes her writer/teacher husband as having been a "Sagittarian, which means that he really loved to move around." In addition to living for a spell in Jeddah, Saudi Arabia, where he was teaching—and where she produced many works, Tsao and her husband spent much time in various European locales—the big and predictable Western European capitals as well as smaller cities in France and Spain and Greece. "Early on, my husband let me know that the way to travel is to stay longer in one place. That is what we did, sometimes staying on for several weeks or months."

Tsao grew up in an artistic and supportive family in Taipei, Taiwan, eventually coming to America to study art at Carnegie Mellon University in Pittsburgh, where she earned an M.F.A. degree in painting. She and her husband then moved to New York. She recalls that one of the earlier apartments she shared with her husband was a classic railroad flat, in that one narrow room flowed into yet another. The all-white walls there served as an early influence for the muted painterly palette that still characterizes much of her work. Her oils on canvas and pastels are included in many







Clockwise from top left: ***Afternoons*** **(2010-20), an oil on canvas that took Tsao ten years to accept as "finished";** ***Self Portrait with Veil*** **(1977) and** ***The Corner*** **(1979), both pastels. "Although I work with interiors, my scenes can also include people," says Tsao.**

private and public collections, notably at the National Taiwan Museum of Fine Arts, where she has also been the subject of a solo show. Also, she has exhibited works, both in group and solo shows, at the American Academy of Arts and Letters, the Brooklyn Museum, the National Arts Club, and the Tenri Cultural Institute.

Tsao admits to never having coveted fame or wealth as a painter, or even having a longtime, dedicated gallery representative, though she is prolific, and has a studio filled with finished canvases. When confronted with the question of what she pursues as subjects, she explains that when she is affected by, and infected with, a desire to paint something, she does so without thinking too much about what it is to be or what it means prior to finishing it, without editing. "Art for me is about the unknown. I hope to have the sensitive eye and hand to capture on paper or canvas what fascinates me, and to share my image with the viewer." And she adds without hesitation in describing her subject and her methodology, "I work with abandon."

Indeed, much like a poem, which often likely begins in a state of abandon, Tsao's paintings are quiet, contemplative, layered works that linger because they continue to reveal more with each viewing.

viviantsaoartist.com or viviantsao@earthlink.net

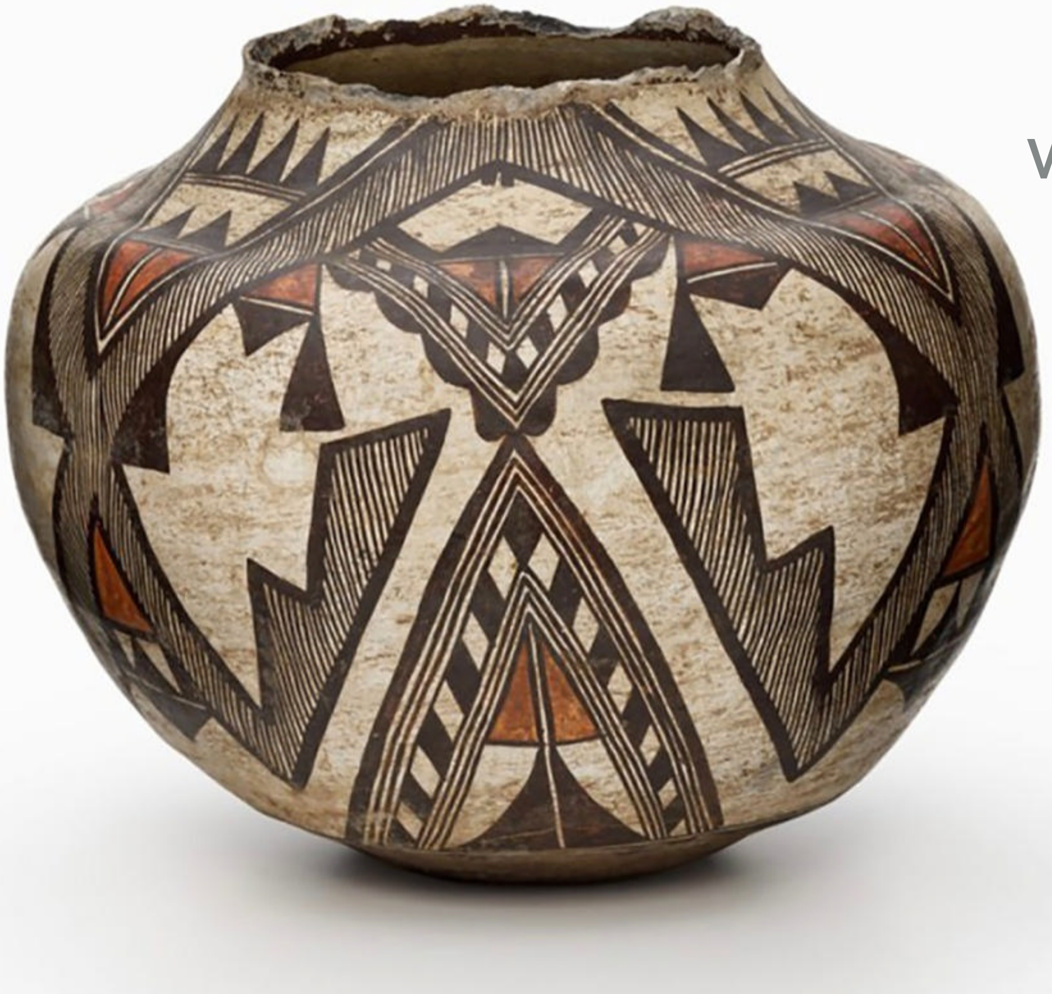
> "Tsao's canvases and pastels are as poetic in what they depict as she is in her ability to describe the art she makes. Her works are subtle, nuanced, and often employ a muted palette of browns and whites and yellows."

Native Voices

AN ONGOING exhibition of more than 100 examples of Pueblo pottery at the Saint Louis Art Museum, "Gounded in Clay: The Spirit of Pueblo Pottery," features works chosen solely by residents and experts of present-day Southwest Pueblo communities. What a novel—and honorable—way to curate a show about such distinctive clay works. The overall show (which began its run at the Metropolitan Museum of Art in New York) has been curated by the Pueblo Pottery Collective, an organization comprised of 60 individual members who represent 21 Pueblo communities that range in area from New Mexico to Texas to Arizona. The show features pottery from what is referred to as the "precontact era" to the present day, with all of the items coming from collections at the School for Advanced Research in Santa Fe and the Vilcek Foundation in New York. The editors of *Art & Antiques* decided to include select remarks by some of the curators from Pueblo communities who explain their reasons for choosing specific items for the show (which runs through September 14, 2025). Some of these Native people are potters themselves, while others are jewelry makers, artists, artisans, writers, storytellers, archeologists, engineers, and editors.

By David Masello

For complete transcripts of their remarks, go to **groundedinclay.org/curators**

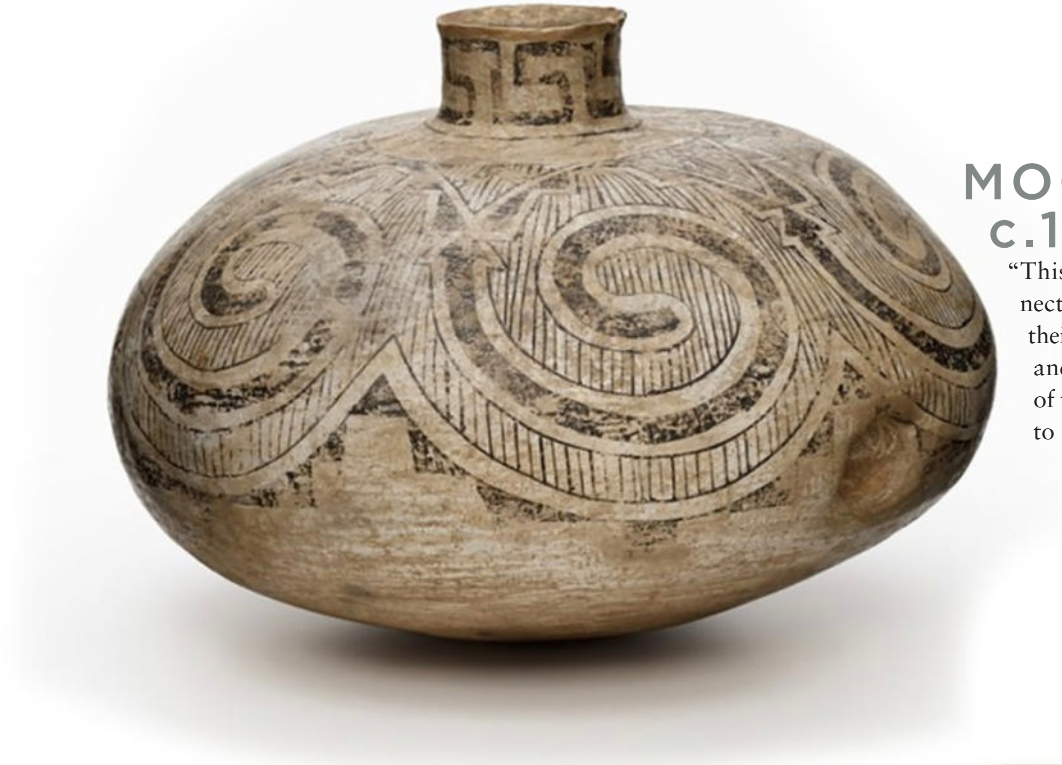


WATER JAR, c.1880

"I am attracted to this *olla* (water jar) because of its balanced design, which allows the vessel to breathe. I love these old pots! Feeling the depressions on the inside of the rims, where the potter's fingers held the neck coils in place to give shape and definition, provides me with a connection to the *olla*'s maker."

—Claudia Mitchell, of the Acoma Pueblo

ALL IMAGES SUPPLIED COURTESY OF THE SAINT LOUIS ART MUSEUM

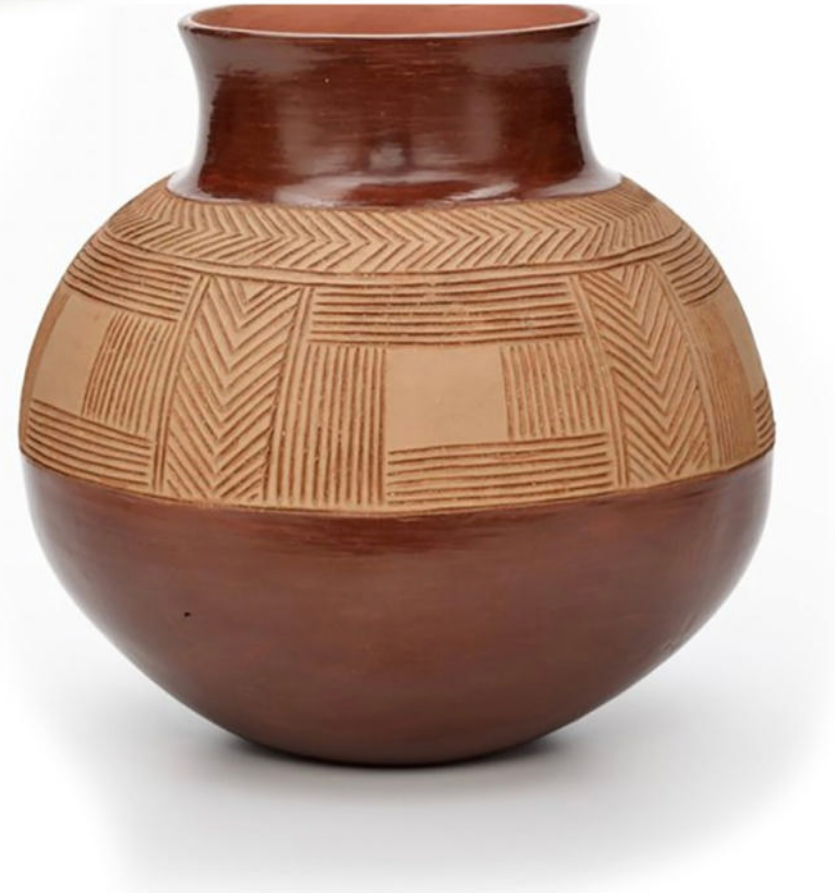


MOGOLLAN JAR, c.1050—1300

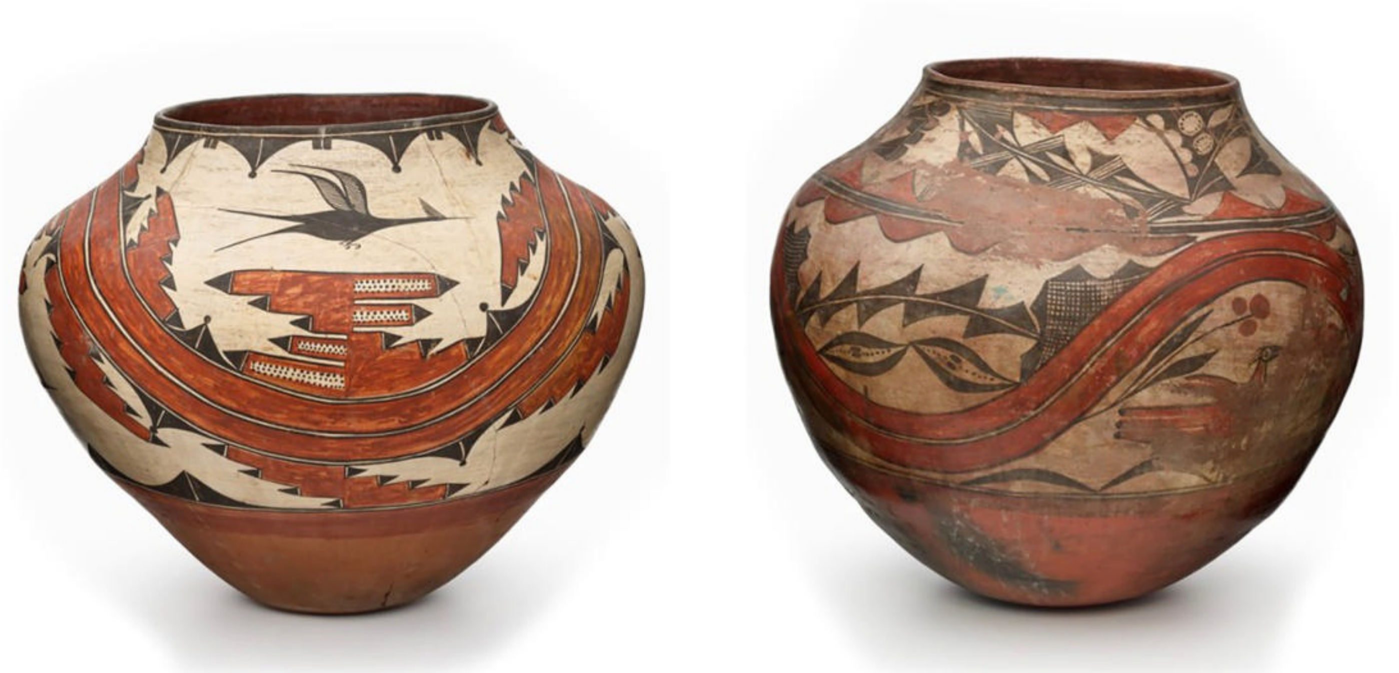
"This vessel is a doorway through which to connect with all those who came before us and with their ties to the land. It also speaks of the diversity and unity of the peoples of the Southwest, and of the reasons why there are those who continue to fight to keep sacred places sacred."
—Tara Gatewood, of the Isleta Pueblo

JAR, 1938

"As a potter myself, I can relate to the process of creating this pot and the time taken. I imagine [Veronica Cruz, the maker] preparing the clay, smelling its damp, sweet, earthy aroma, like the ground after a rain shower. Veronica's Potsuwi'i incised pot connects me to my own style of Potsuwi'i incising, which involves using horizontal, diagonal, and vertical lines to create geometric designs."
—Clarence Cruz/Khaayay, of the Ohkay Owingeh Pueblo



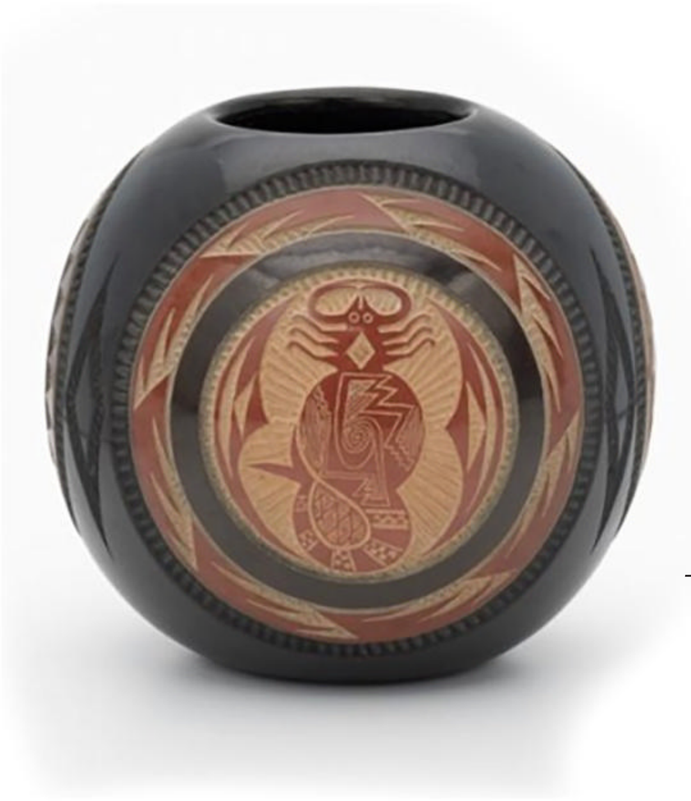
ALL IMAGES SUPPLIED COURTESY OF THE SAINT LOUIS ART MUSEUM



STORAGE JARS, c.1920–1925 (LEFT) AND c.1895 (RIGHT)

“I chose these vessels because they are part of my community and, by extension, my family. One was made by my great-grandmother, Reyes Galvan. Strikingly similar design sketches were left behind by my grandfather, and I am reminded of how these water jars came to be. Pottery’s strength is evidenced by its permanent presence through time. This permanence means that our stories will live on in these and other vessels.

—Ulysses Reid, of the Zia Pueblo

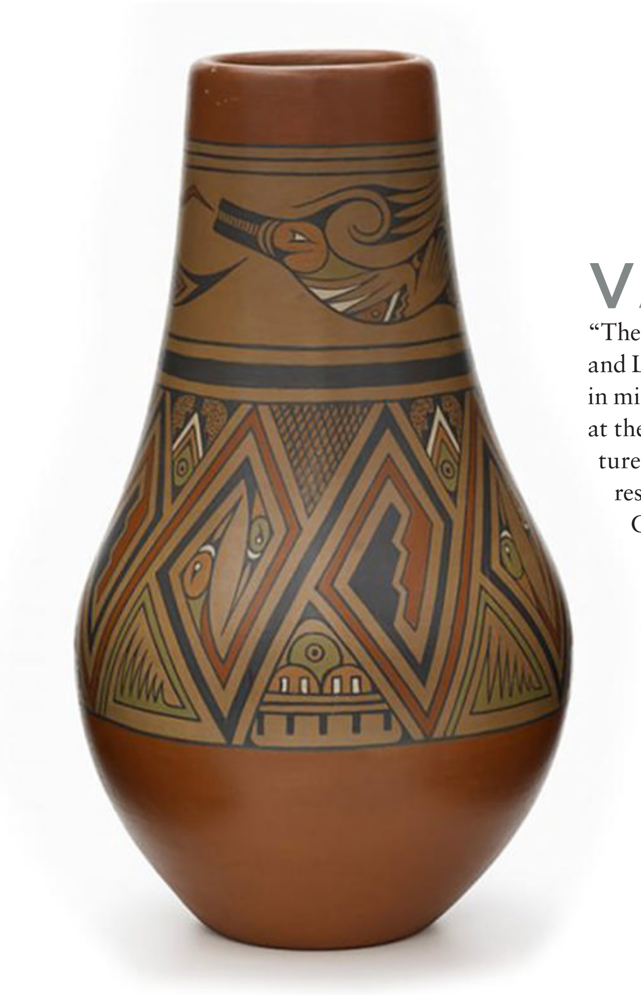


SEED JAR, 1972

“I chose this pot [by Joseph Lonewolf] because it represents a transition from traditional Pueblo pottery to more contemporary forms in the late 1960s and early ‘70s. [Such] vessels inspired many emerging Native artists, me included, to develop new techniques in not just pottery and design, but also Native art forms as a whole.”

—Cliff Fragua, of the Jemez Pueblo

ALL IMAGES SUPPLIED COURTESY OF THE SAINT LOUIS ART MUSEUM

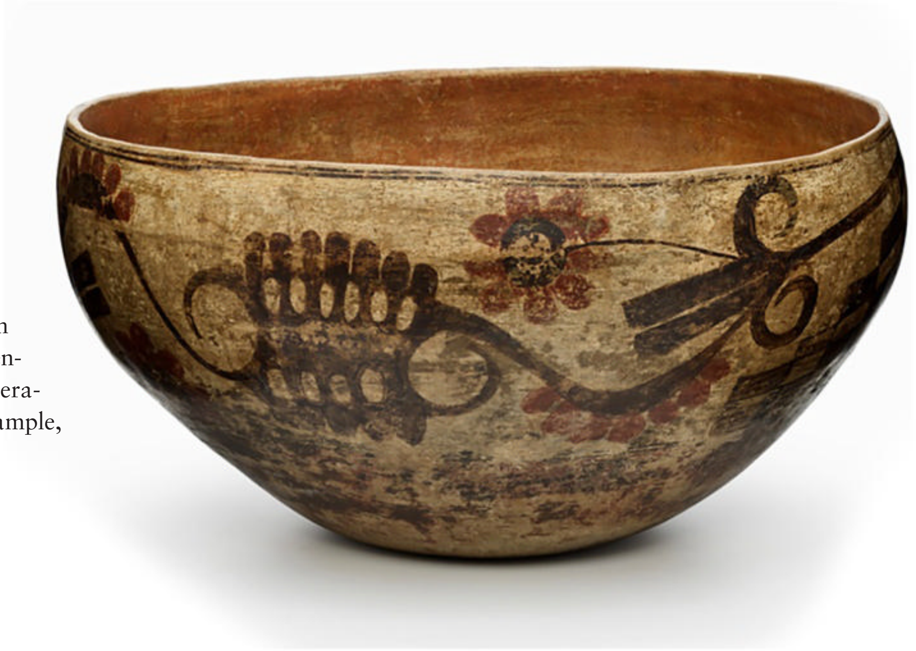


VASE, c.1963

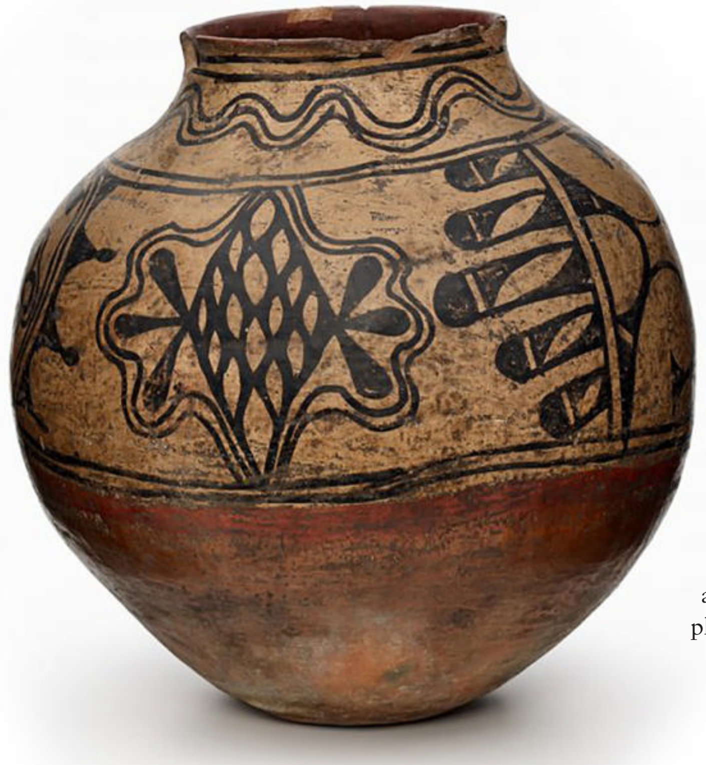
"The vase, a mother–son collaboration between Lela and Luther Gutierrez, is a polychrome vessel painted in mineral pigments. It was awarded the grand prize at the 1963 Santa Fe Indian Market. The neck features a singular Avanyu (water serpent) that is representative of the style created by Evangelio "Van" Gutierrez, Luther's father and brother of my paternal great-grandmother, Severa Tafoya."
—Jason Garcia, of the Santa Clara Pueblo

DOUGH BOWL, c.1830—1850

"A necessity for every Pueblo home was a large bowl for mixing dough to bake loaves in the outside bread house, or *ba-kadrutyu*. Imagine the wear these vessels endured as water was poured into them, batter stirred, and dough mixed. This type of earthenware dough bowl would have been expendable during the eighteenth and nineteenth centuries, and would have worn out after a few generations. The vessel I chose to write about is a rare example, one that symbolizes perseverance."
—Max Early, of the Laguna Pueblo



ALL IMAGES SUPPLIED COURTESY OF THE SAINT LOUIS ART MUSEUM



POWHOGEH STORAGE JAR, c.1820

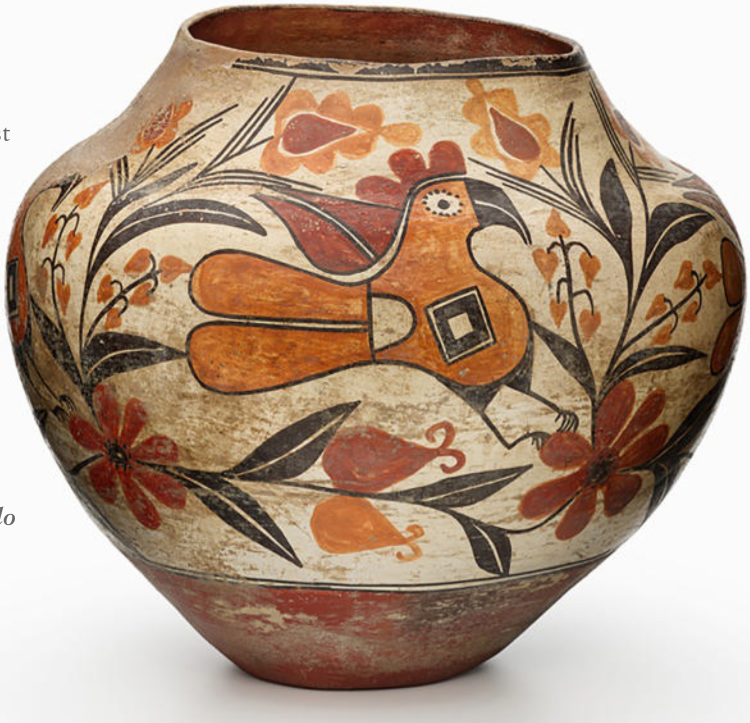
“Many Pueblos today are known by the names imposed on them by early Spanish settlers in the Pueblo world. For example, the colonial name San Ildefonso Pueblo derives from the name of the seventh-century archbishop of Toledo, Ildephonsus. However, all Pueblos have a unique name for their respective communities in their own Indigenous languages—names that differ from those assigned to them by settlers. For Tewa of San Ildefonso, our community is, and always will be, P’o Woe-geh Owingeh: ‘Village Where the Water Cuts Through.’ In the case of this beautiful ceramic, the designated name is an appropriate descriptor because the vessel is representative of the place and people of P’o Woe-geh Owingeh.

— Dr. Joseph Aguilar, San Ildefonso Pueblo

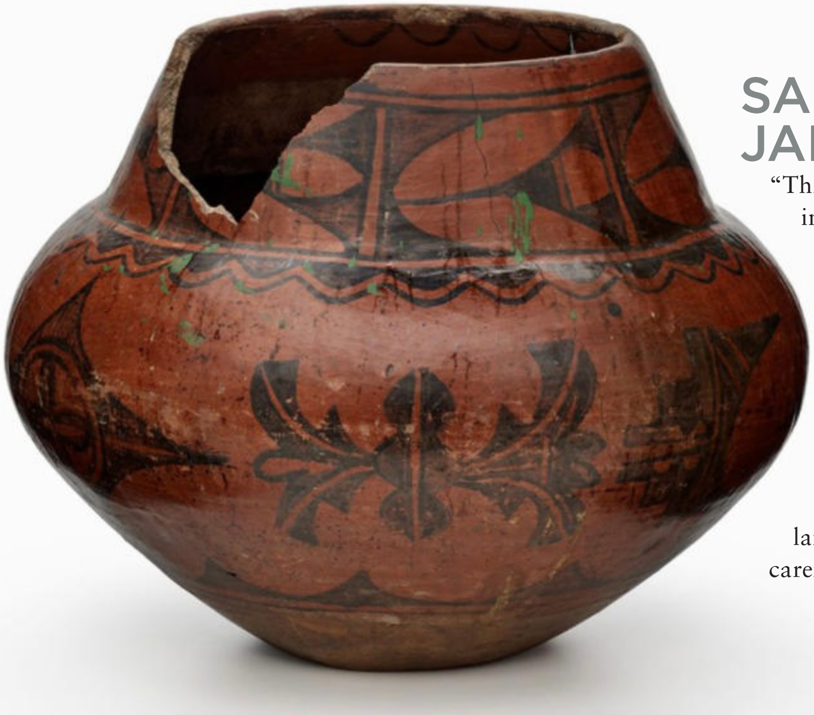
ACOMA WATER JAR, c. 1890—1910

“The iconic parrot design has always been of interest to me, and it is the reason I am drawn to this pot. I am fascinated by the symbols of life associated with the parrot and by the many stories featuring the bird told by Acoma people. In my lifetime, I have learned several such stories from our elders. My grandfather told me that parrots migrated this far north from their southern homelands. Others say that parrots were brought through Spanish trade routes and were traded with the Pueblos so that their colorful feathers could be used for dance regalia and other adornments.”

—Loren Aragon, Acoma Pueblo



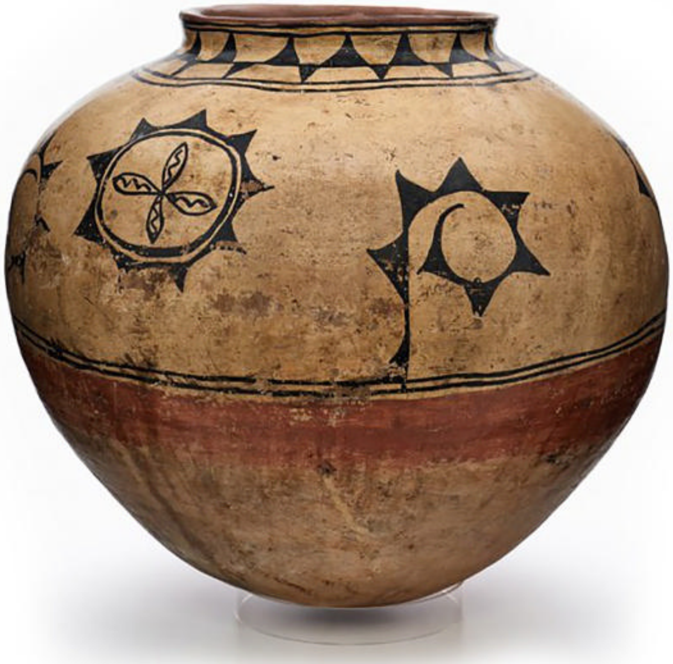
ALL IMAGES SUPPLIED COURTESY OF THE SAINT LOUIS ART MUSEUM

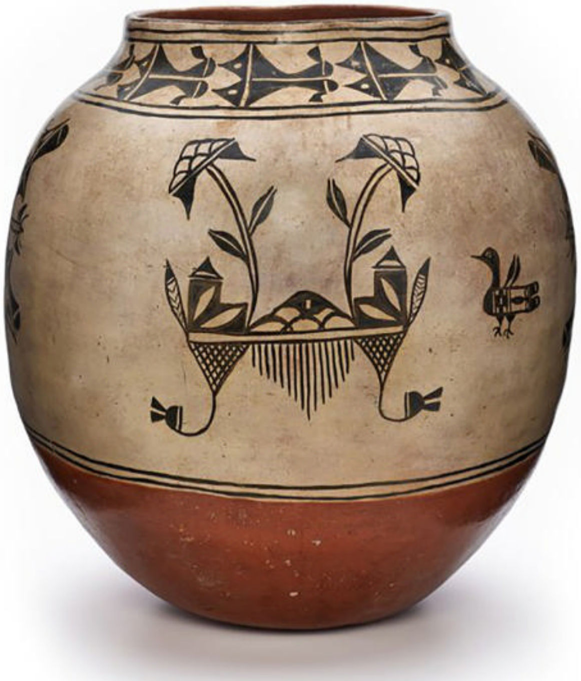


SAN ILDEFONSON JAR, c.1905—1910

"This is my story of beauty, happiness, sadness, and everlasting spirits, my *poeh*, my journey. My life began with my maker. There were beautiful rituals of throwing cornmeal and praying that my spiritual journey would be filled with memories and life lessons so that perhaps, one day, someone would hear, listen, and learn my story. I can remember the prayers offered as my clay was gathered from Mother Earth. I can still feel the weight of the rains, hail, and snow. I hear the songs of the wind as she sings, blowing over my earthly womb. My clay spirit quakes as I birth into shape. I learn the language spoken, and songs are sung around me as I am carefully molded, sanded, polished, painted, and fired."

—Evone "Snowflake" Martinez,
San Ildefonso and Cochiti Pueblos





COCHITI STORAGE JAR, c. 1800—1820

COCHITI STORAGE JAR, c. 1890—1900

"These two storage jars were created nearly a century apart, and the visual dialogue between them is compelling. Striking designs on both jars are painted with hand-harvested then ground and boiled bee plant, a natural pigment that blackens when fired and contrasts with the creamy-white slip. On one jar, rain, clouds, birds, and pollinating insects—specifically butterflies in a state of transformation—reference water and the sky. On the other, a seedling emerging from the red earth is greeted by the light and warmth of the sun as swelling rain clouds hover above. Pictorially and materially, both pots embody growth and the renewal of life—gentle reminders of the beauty and fragility of the natural world on which we humans depend."

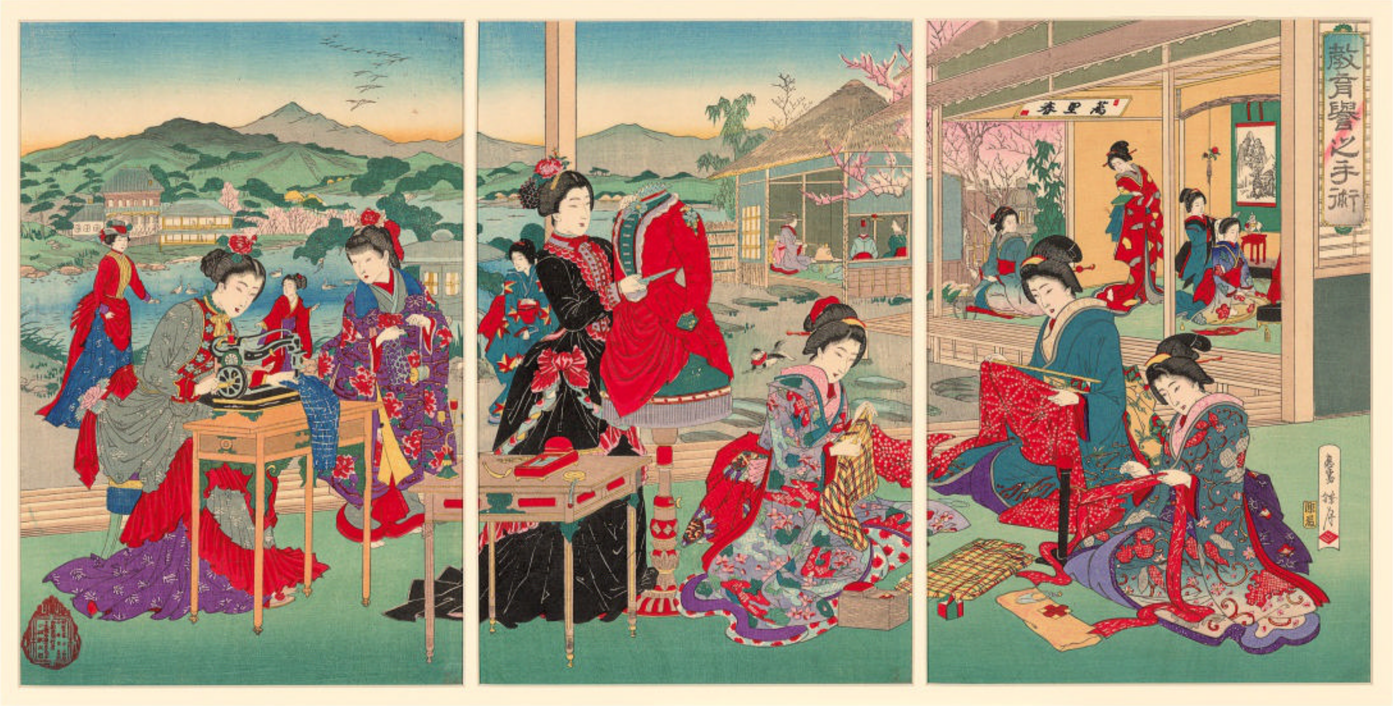
—Dr. Patricia Marroquin Norby, Purépecha

ALL IMAGES SUPPLIED COURTESY OF THE SAINT LOUIS ART MUSEUM

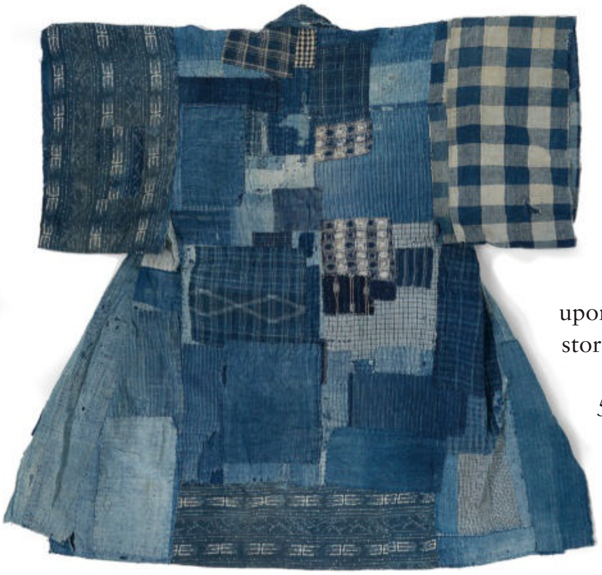
Always in Fashion

"KIMONO" AT THE NATIONAL GALLERY OF VICTORIA IN MELBOURNE EXPLORES THE ARC OF A GARMENT'S EVOLUTION AND THE SWEEP OF A COUNTRY'S HISTORY.

BY FRED VOON



Above: A kimono that tells a story, *Honour of Education: Dressmaking* (1890). Below: *Rag Kimono*, from the Meiji Period (1868–1912), made of cotton.



UNLIKE THE WORLD of Western fashion, where silhouettes billow and shrink and morph with each passing decade, the fundamental shape of Japan's *kimono* has endured for centuries.

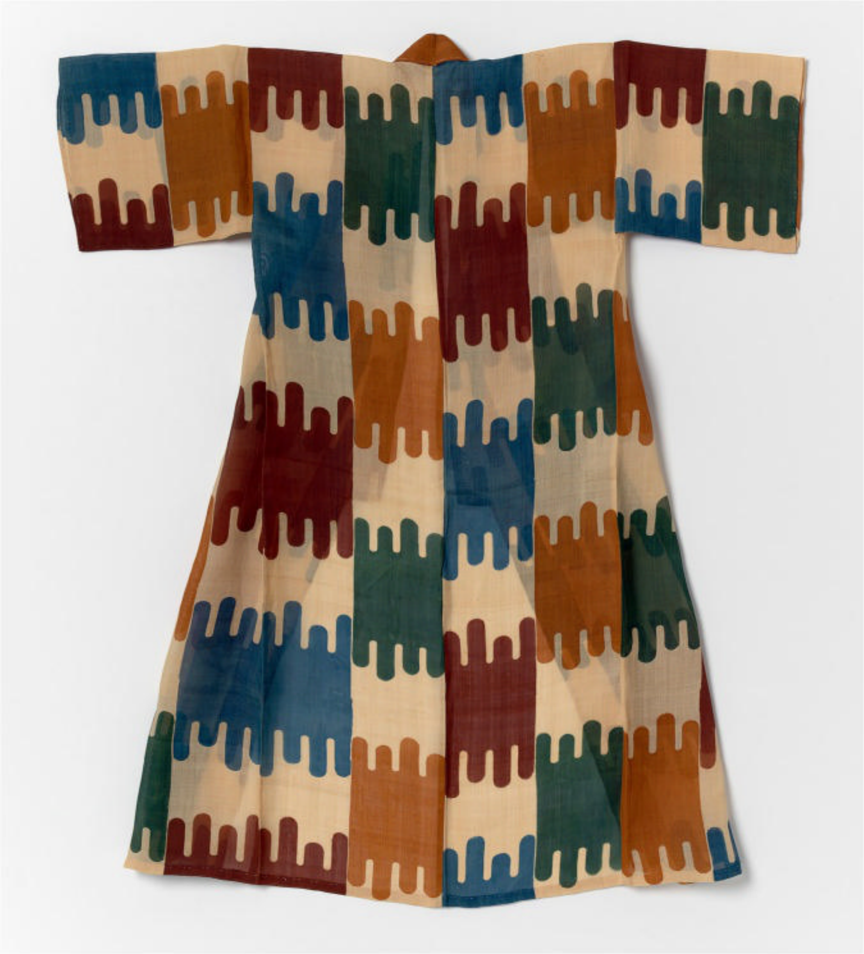
It is an elemental garment—worn by both men and women—with an elemental name (*ki* means "to wear," *mono* means "thing"). Cut from a single bolt of cloth, the kimono comprises four strips of equal width: two that drape the body, and two that form the sleeves. Despite its simplicity, the iconic robe—typically fastened with an *obi* (sash) and worn with *zori* (sandals)—has served as a potent symbol of Japanese culture, a limitless canvas upon which the nation's identity, imagery, stories, and traditions are expressed.

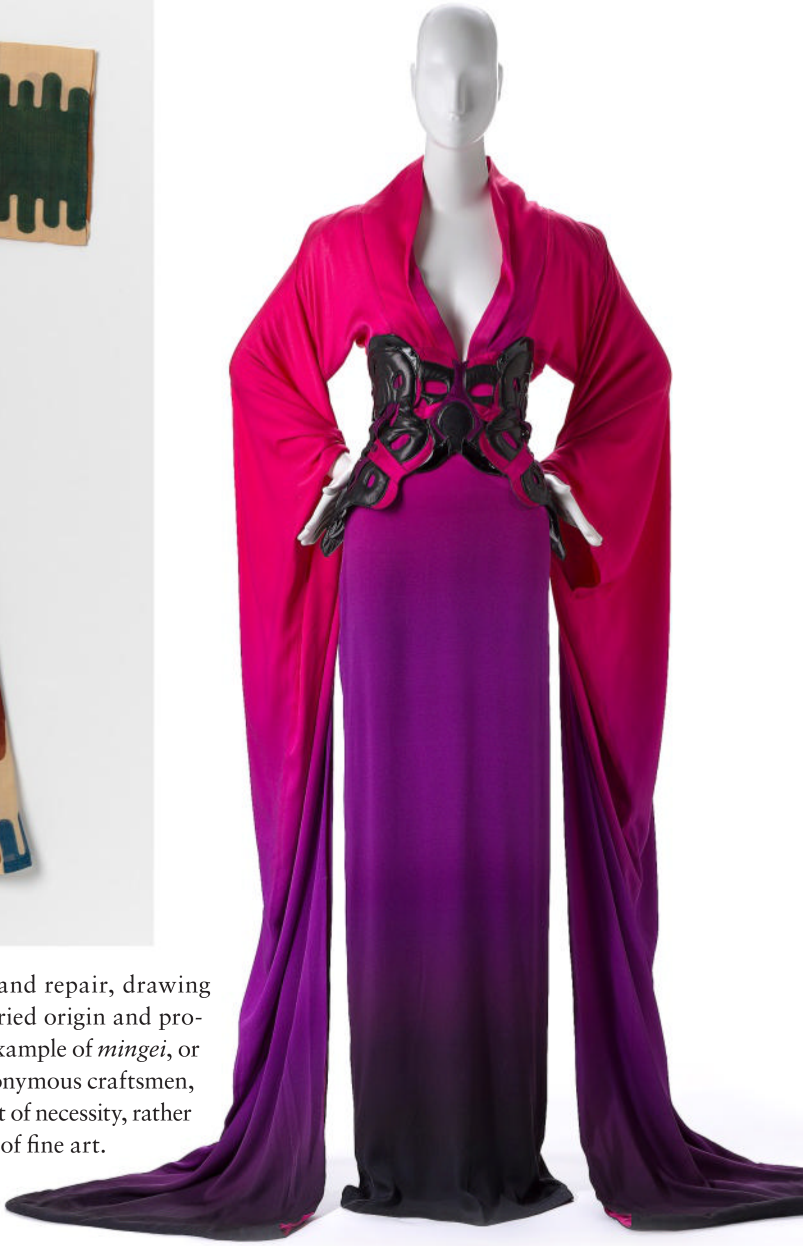
On display from June 4 to October 5, 2025 at the National Gallery of Victoria (NGV) in Melbourne, Australia, "Kimono" is a showcase of over 60 specimens tracing the evolution of the garment and the sweep of Japan's history and culture—from the precursor *kosode* ("small sleeves") of the 17th century to the latest interpretations of today. Posters, magazines, paintings, woodblock prints, and decorative objects round out the show and flesh out the context of the kimono story.

The exhibition is curated by Wayne Crothers, who spent 18 years in Japan as an artist, designer, and lecturer. During that time, he developed a fascination for the kimono and began studying both its monumental place in history and its lasting influence on contemporary fashion. When Crothers joined NGV as senior curator of Asian art in 2009, he was surprised that the gallery did not possess a kimono collection, so he built one from scratch. "I started to gradually locate really exceptional works over the last 15 years," he says.

The array Crothers has assembled reflects his appreciation for Japanese craftsmanship, seen in techniques like *shibori* (tie-dye) and *yuzen* (resist-dyeing using rice paste). Each piece is a window into Japanese life, with motifs and materials that signify the four seasons; special occasions, such as wedding

ALL IMAGES COURTESY OF THE NATIONAL GALLERY OF VICTORIA





From top left: ***Kimono with pattern imitating glaze dripping down the side of a jar*** **(1961), by Serizawa Keisuke. Alexander McQueen's *Kimono* (2007), in pink-purple dégradé silk, with a leather cutwork *obi*.**

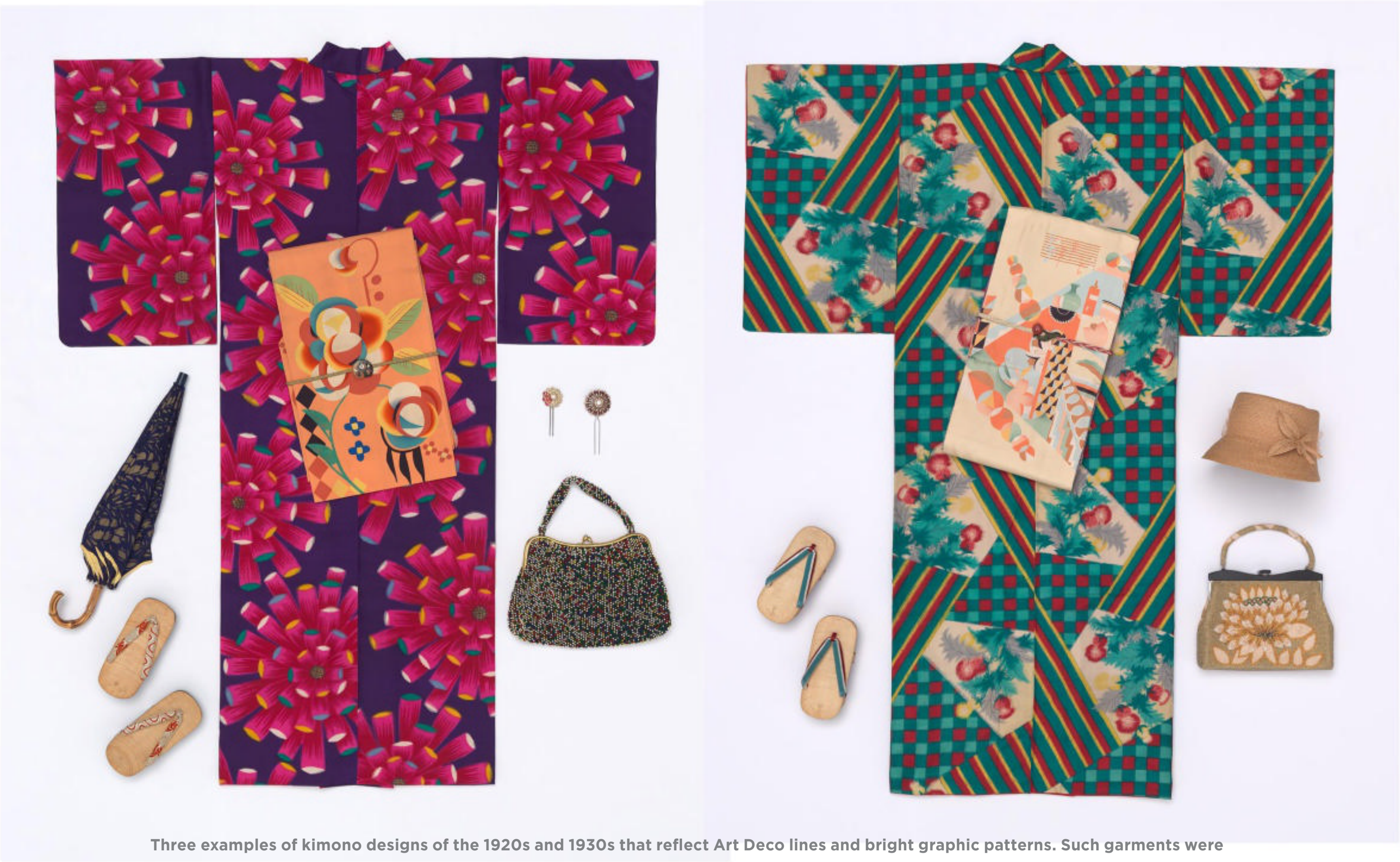
ALL IMAGES COURTESY OF THE NATIONAL GALLERY OF VICTORIA

and funerals; and levels of social status, from merchant to samurai.

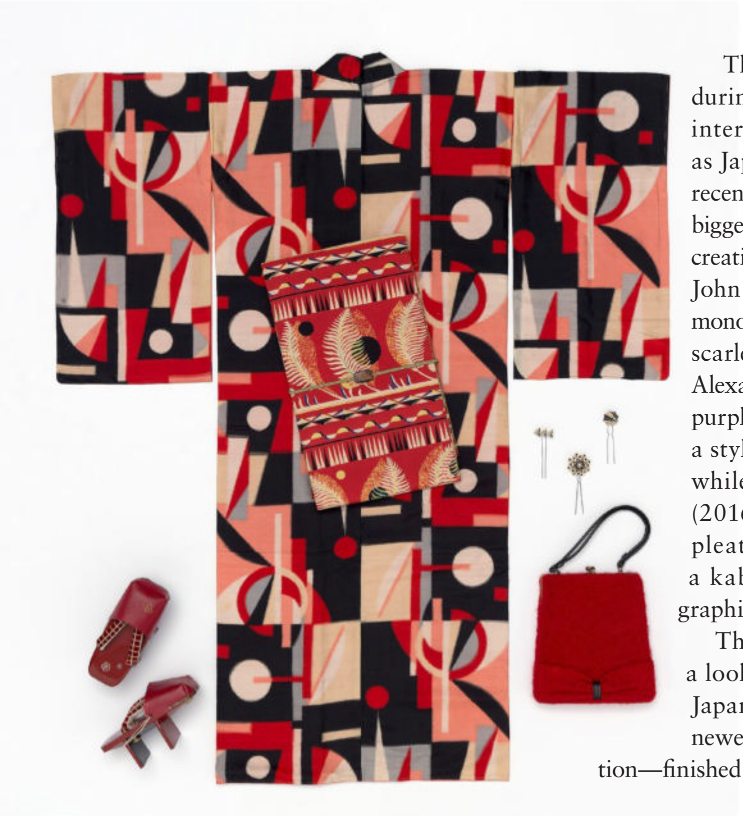
As Crothers collected lavish, elaborate specimens—crepe and satin silk robes worn by the wealthy, *Noh* costumes embellished with gilt paper and intricate embroidery—he made sure to include examples from the working class, an area he finds is often overlooked in kimono surveys. These were garments typically donned by Edo-era peasants and artisans that adopted rustic, practical styles for daily living. Sometimes, unusual materials were employed, such as deerskin (for firemen's coats), banana fiber (in Okinawa) and elm bark (by the Ainu, the northern indigenous people).

Perhaps the "lowliest" of these is the *boro* ("ragged") kimono, a form that only gained artistic recognition about a decade ago. A patchwork of over 100 indigo-dyed cotton scraps, the item on exhibit was the result of repeated wear, tear, and repair, drawing together fabrics of varied origin and processing. It is a prime example of *mingei*, or folk art created by anonymous craftsmen, where beauty arises out of necessity, rather than from the pursuit of fine art.

By the turn of the 20th century, the kimono solidified its status as Japan's national dress, yet it was also around this time that designs started to embody Western influences. The 1920s marked the rise of *mobo* and *moga* (short for "modern boy" and "modern girl"): young adults who, in a break from traditional Japanese values, espoused individualism and extravagance. While many women shed the kimono entirely in favor of a flapper aesthetic, others flocked to the kimono sections of burgeoning department stores, trying on designs with Art Deco lines and bright graphic patterns.



Three examples of kimono designs of the 1920s and 1930s that reflect Art Deco lines and bright graphic patterns. Such garments were often accompanied by complementary handbags, brooches, umbrellas, footwear, and hairpins.

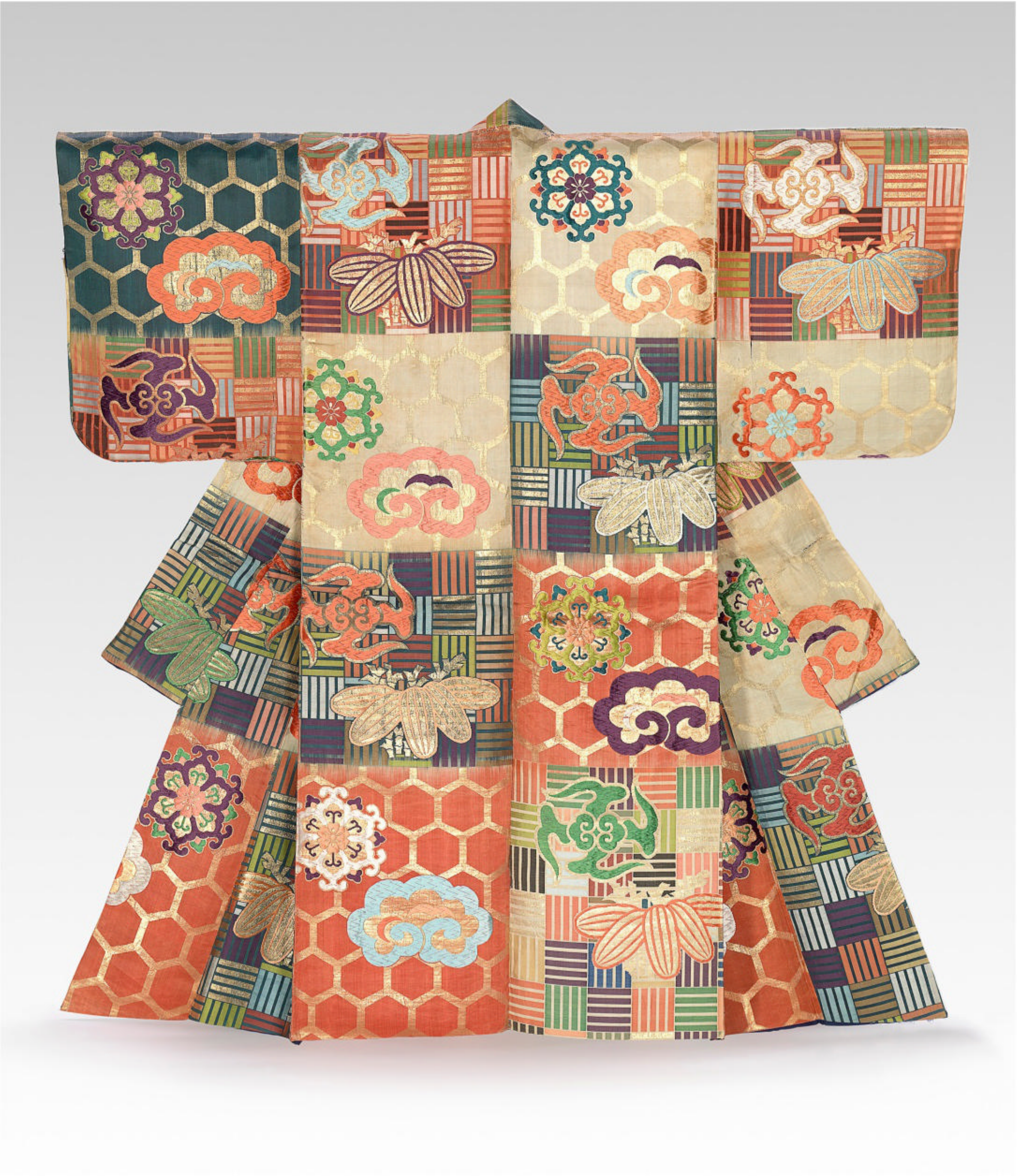


The kimono's popularity faded during the mid-20th century, but interest made a gradual return as Japan's economy recovered. In recent decades, some of the world's biggest fashion brands have offered creatively reimagined designs, from John Galliano's mid-thigh "minimono" (1994) to Yohji Yamamoto's scarlet-lined kimono coat (2015). Alexander McQueen's take in pink-purple dégradé silk (2008) features a stylised *obi* of leather cutwork, while Issey Miyake's "Sharaku" (2016) renders, in his signature pleated polyester, an image of a kabuki actor from legendary graphic designer Ikko Tanaka.

The exhibition concludes with a look at the kimono revival that Japan is experiencing today. The newest additions to NGV's collection—finished just in time to be shown—are a pair of fresh creations by contemporary kimono designers Jotaro Saito and Hiroko Takahashi. "The new generation of young Japanese people has a great affection for their culture, but by no means want to wear the same kimono that their parents or their grandparents wore," Crothers says. Street styles emerging from Tokyo's Harajuku district flaunt motifs ranging from the supercute (Kewpie dolls) to the macabre (dancing skeletons). Men's brands like Y. & SONS, which is expanding to Paris this spring, represent a new dandyism that blends the weight of tradition with a modern flair.

No matter how designs evolve, certain inherent qualities of the kimono remain the same. "A love for wearing decoration has endured," Crothers observes, "for showcasing artwork, for showcasing mastery of materials and techniques." Within this deceptively simple garment lies a spirit of ceaseless reinvention—and the lasting identity of a nation.

ALL IMAGES COURTESY OF THE NATIONAL GALLERY OF VICTORIA



ALL IMAGES COURTESY OF THE NATIONAL GALLERY OF VICTORIA

Made for the stage, this *Noh theatre robe* (late 18th–early 19th century) is fashioned of silk, gilt paper, and silk thread.

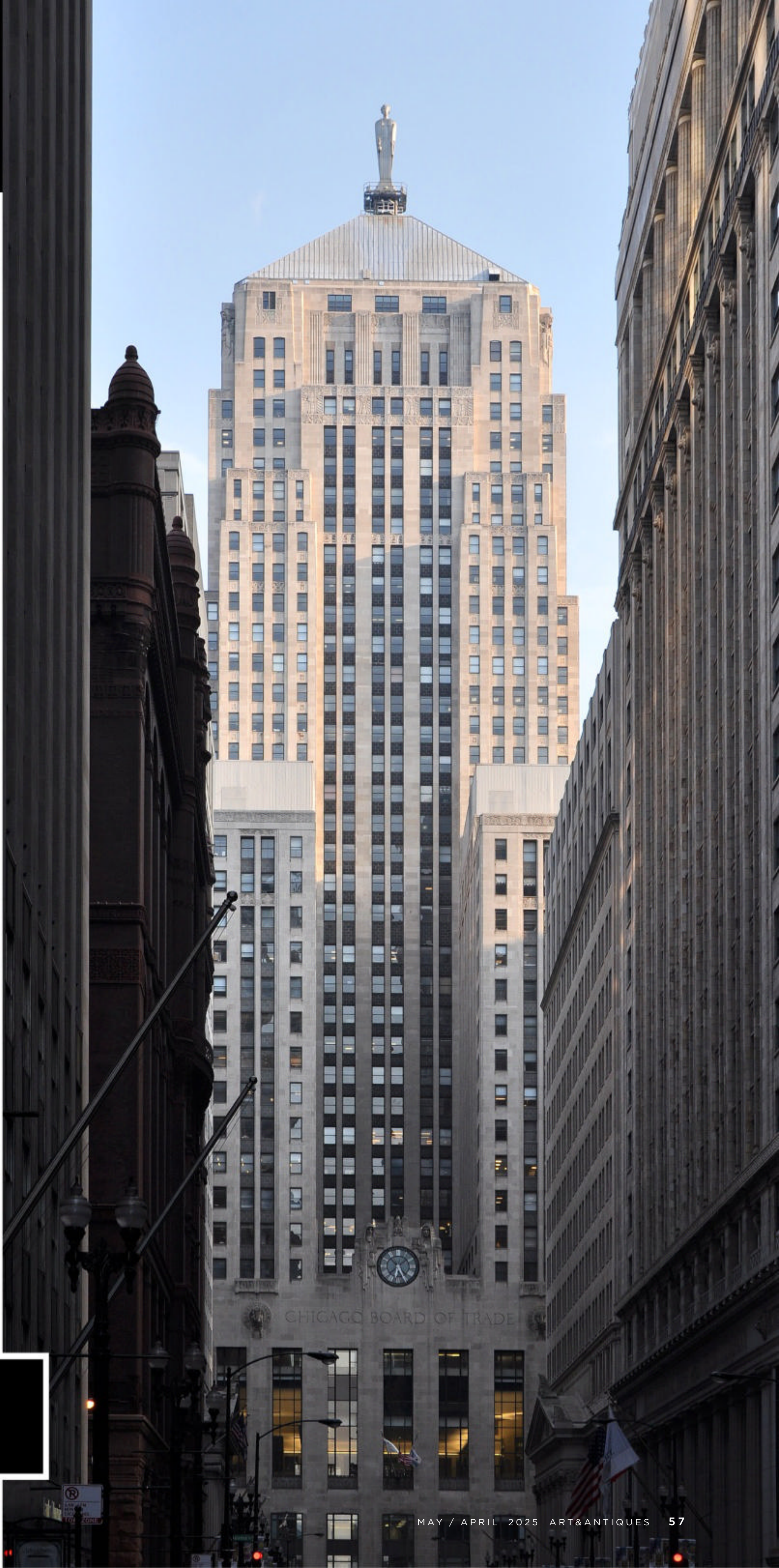
STILL IN STYLE

Art Deco celebrates its centennial this year. *Art & Antiques*'s **DAVID MASELLO** examines the effect the movement first had on him in Chicago and how it affects him still in his long-adopted city of New York where the style is omnipresent.

It's one of Chicago's most alluring sites: the limestone façade of the Chicago Board of Trade Building as it fills the southern end of LaSalle Street. The 45-story, zig-zagging, multi-tiered building, completed in 1930, stands as one of the handsomest structures in the Loop, the downtown area so named for the El trains that circumnavigate the locale in a giant oval. The dignified, even rakish, Art Deco edifice fascinated me as a boy growing up in and around Chicago, so much so that I wanted to work inside the building as a teenage messenger on the trading floor, during summer breaks in high school.

While I professed a quasi-desire to work in the financial industry that took place within, what I discerned early on is that it was really all about my desire to work in the building—to occupy it during the day and be immersed in its Art Deco splendor. And when I got a job doing exactly what I had hoped for, I was able every morning during the summer months of my junior and senior high school years to whoosh through the revolving doors into the echoing three-story-high lobby to work as a floor messenger, carrying buy-and-sell orders to brokers. The task was both exciting and dreadful, working with the company's brokers who shouted and gesticulated madly with hand signals as they negotiated the futures prices of corn and wheat, oats and oil, and other commodities. They were rough and tough guys, smart about finance, but short on manners and nuance. I was surprised by their collective alpha-male crudeness and harshness. But how exciting it was to ride the El into the Loop every day from Evanston, enter that monumental building and don the required jacket that qualified me as an employee, someone able to enter the hallowed trading floor. From there, I could gaze up to the tourists looking down from a visitors' perch; I was one of their intended sites.

Now that I have lived in New York for more than 40 years, I recognize that the buildings that inspire me most in the city, the ones where I always feel a rush of enthusiasm when entering, are those built during the Art Deco era, which ran roughly from 1925 to the onset of World War II. Indeed, this year marks the 100th birthday of the movement known as Art Deco. The style was launched in Paris on April 28, 1925, at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, and it is hard to believe



CHICAGO BOARD OF TRADE BUILDING

EMPIRE STATE

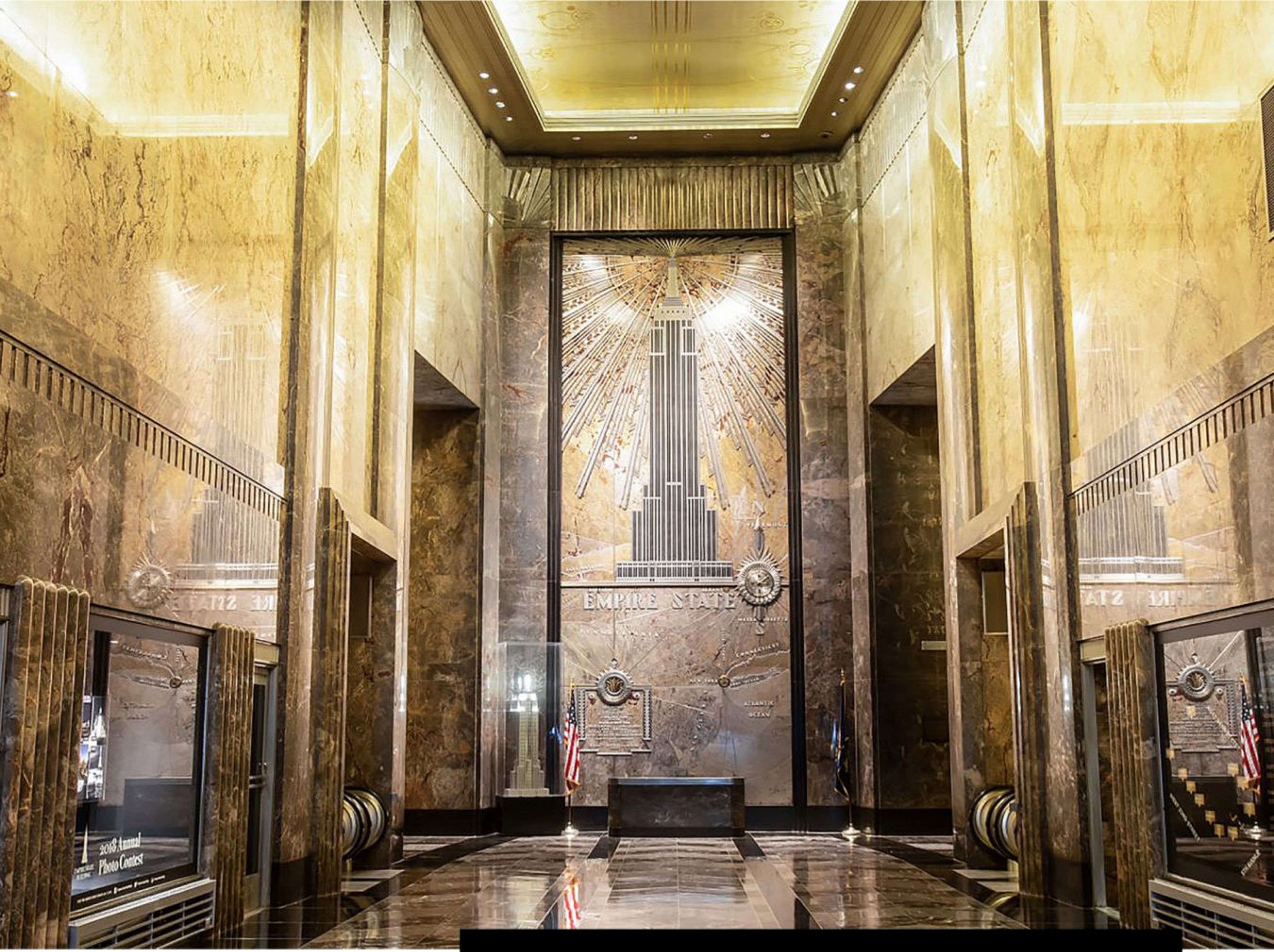
EMPIRE STATE BUILDING FAÇADE, NEW YORK

that the aesthetic that is so seemingly distant from what prevails now is something that occurred really not so long ago—and was part of everyday life then. After all, one of my late mother's college friends is soon to turn 100 herself, and she performs still as a cabaret singer here in New York. She was born the same year Deco became a phenomenon (though the actual term was not coined until the 1960s).

There are many eras and layers of architecture that define the New York cityscape. Quiet blocks of 19th-century brick townhouses fill portions of Greenwich Village, while many side streets of the Upper West Side, as well as vast neighborhoods of Brooklyn, reveal themselves as neat, uninterrupted lines of Victorian and Edwardian-era brownstones. Opulent Beaux-Arts–style public buildings of the late 19th and early 20th centuries, notably the Met Museum, New York Public Library, and Grand Central Station, maintain a dignified presence. Glass-curtained, minimalist 1950s and '60s Modern skyscrapers march along Park Avenue. By the late 1970s and early '80s, Postmodern buildings began to rise throughout Midtown and downtown, their façades affixed with decorative period flourishes, best exemplified by the Chippendale-topped AT&T Building on Madison Avenue. A new and less definable, though thrilling, hybrid breed of buildings continues now to populate the skyline. Yet, the most striking buildings of all in the city—the ones tourists seek out, that stand out amid the density, and that embody a glamour that has otherwise faded from New York—are those built in the late 1920s and early 1930s in the Art Deco style.

> *"The 102-story Empire State Building was built in 1931 in a mere 14 months, from foundation to spire, and it remains the iconic building of Manhattan..."*

Although the Great Depression halted much new construction following the stock market crash of 1929, most of the great Art Deco buildings arose during that era because the financing was already in place prior to the economic downturn. The 102-story Empire State Building was built in 1931 in a mere 14 months, from foundation to spire, and it remains the iconic building of Manhattan—perhaps even of the American skyscraper as a whole. Arising simultaneously eight blocks north was the Chrysler Building, at 100 stories, though it was finished earlier, in 1930; its silver ziggurat of a spire,



EMPIRE STATE BUILDING INTERIOR, NEW YORK

embellished with monumental falcon heads, still pierces the sky. Meanwhile, the first structures in the several-building complex of Rockefeller Center were completed by 1932, representing the best assemblage of Art Deco structures in any American city.

You always know when you are passing an Art Deco building because of the sheer ornamentation, bas reliefs, and polychromatic friezes that appear on a façade. Often, one enters from the sidewalk through revolving doors made of a golden brass into an elaborately decorated marble lobby where no details or elements are left unattended. The lobby mailboxes, most now out of commission, are usually articulated as sculptural objects. Elevator doors are etched with designs, inside and out. Ceilings are emblazoned with murals that might depict city views as if witnessed from one of the era's zeppelins.

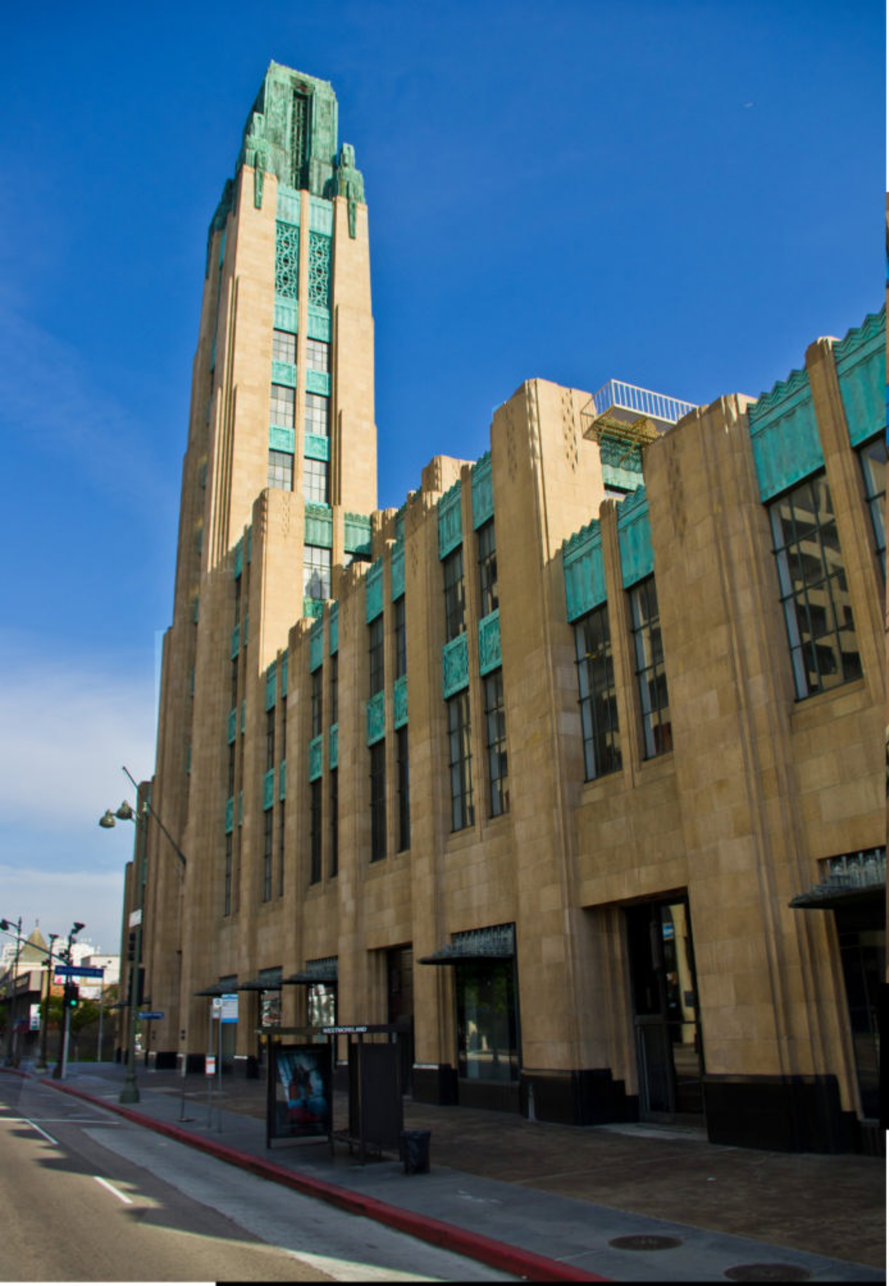
MARCH · 17 · 1930 MARCH · 1 · 1931

STILL IN STYLE

CHRYSLER BUILDING, NEW YORK

I am grateful to live in a city with so many Art Deco masterpieces. Over the years I have been here, I have worked in some of those buildings, notably at Simon and Schuster in Rockefeller Center, where I was a young editor in the 1980s. Every day I felt empowered when entering the 21-story building on Sixth Avenue. There in the lobby is a miniature diorama concealed within an actual column. Peer through a small porthole window, press a button that lights up the interior, and you can see the final rivet that was pounded into the building in 1937.

The Art Deco style is a complicated one. It is visible most emphatically in urban, commercial architecture, but it is prevalent also in decorative objects of the era, such as tabletop items, in automobiles, trains, airplanes, ships, jewelry, fashions, furnishings, and artworks. Art Deco can be streamlined or highly decorated, just as it can assume organic forms or those that are rigorously geometric and rectilinear. Art Deco objects can be fash-



BULLOCK'S WILSHIRE, NOW SOUTHWESTERN LAW SCHOOL, IN LOS ANGELES

PHOTO BY ANTOINE TAVENEAUX

ATLAS STATUE IN FRONT OF ROCKEFELLER CENTER, NEW YORK

ioned of expensive exotic woods and rare metals or inexpensive, mass-produced materials. Prior to the Waldorf-Astoria Hotel's closing for more than a decade as it undergoes changes, I used to walk through its block-long lobby to go from Park Avenue to Lexington Avenue, as a shortcut. I would traverse its two-story-high gleaming black-and-white Art Deco lobby, feel the mosaic tiles under my feet as I passed over an 18-foot-diameter creation depicting the six stages of life, admire the banks of decorated elevators, and take in in the Art Deco-inspired uniforms of the bellhops.

I wander still into the lobby of the Chrysler Building to use stairways to a subway line. The moment you enter the structure, you are immersed immediately in a cocoon of veined marble that appears to grow organically onto the walls, ceilings, and floor—a Lascaux-like cavern of design. I use the Lincoln Building, completed in 1930, on 42nd Street as another shortcut to 41st Street because, I get to admire the arcade of glass-fronted storefronts that wind their way through the lobby.

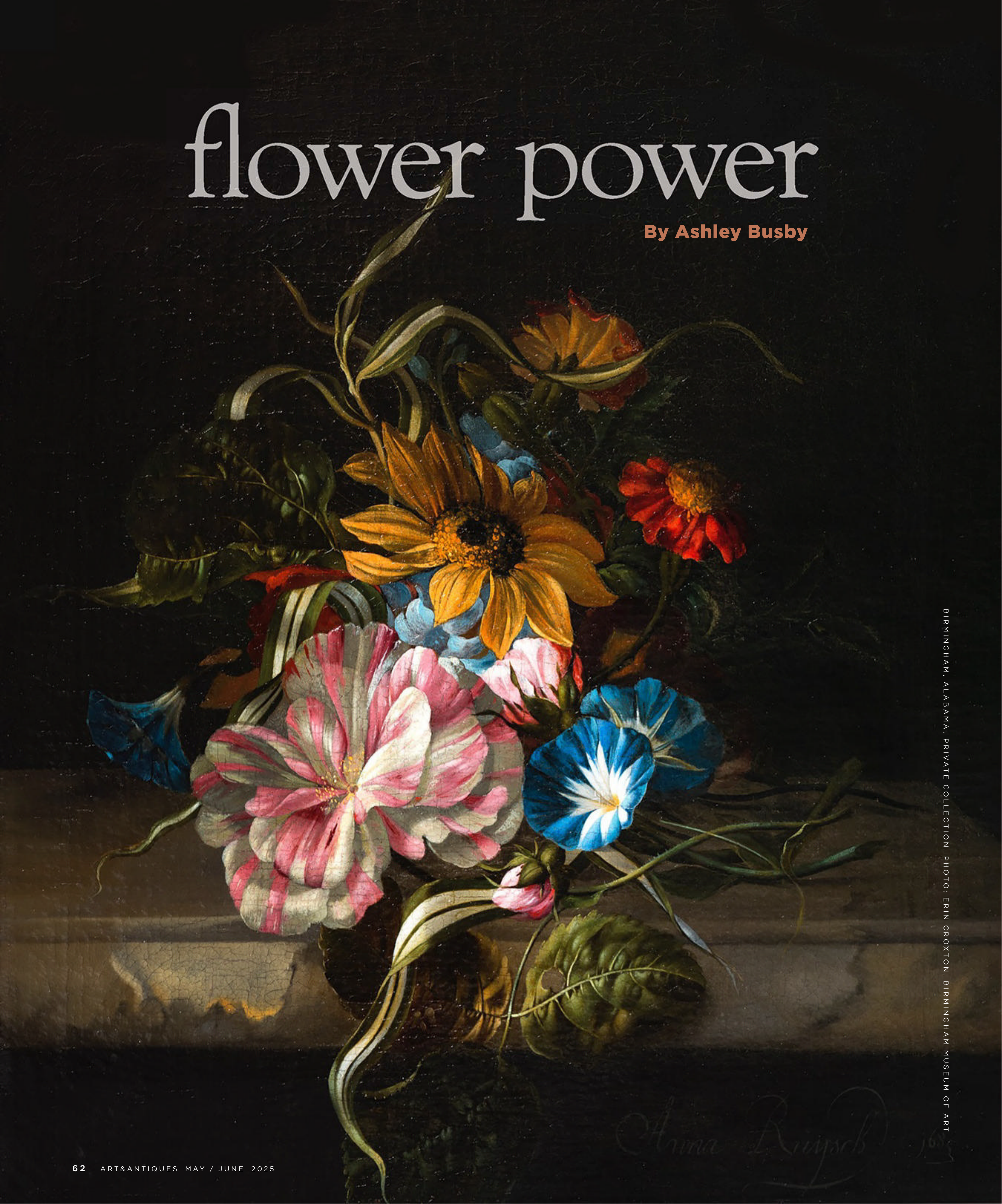
The Art Deco style is mannered and highly tailored, and, for some, its appeal can be an acquired one, not unlike developing a taste for dry martinis or raw oysters on the half shell (foods that somehow belie the era). Few American cities are without their significant Art Deco landmarks. Think of the former 1929 Bullock's Wilshire department store in Los Angeles, the miles of Deco-era hotels and apartment buildings that line Miami's South Beach, train stations in Kansas City and Cincinnati, numerous office buildings in Detroit, Philadelphia, Boston, Cleveland. The Art Deco style emerged a century ago in Europe, assumed its own forms and manifestations in America, yet remains a visible and inspiring aesthetic today wherever it appears.

What I continue to remember most about my first glamorous job in downtown Chicago is my immersion in that style, from early morning to the end of the workday, and I live in a city now where the Art Deco aesthetic still surrounds and inspires me.

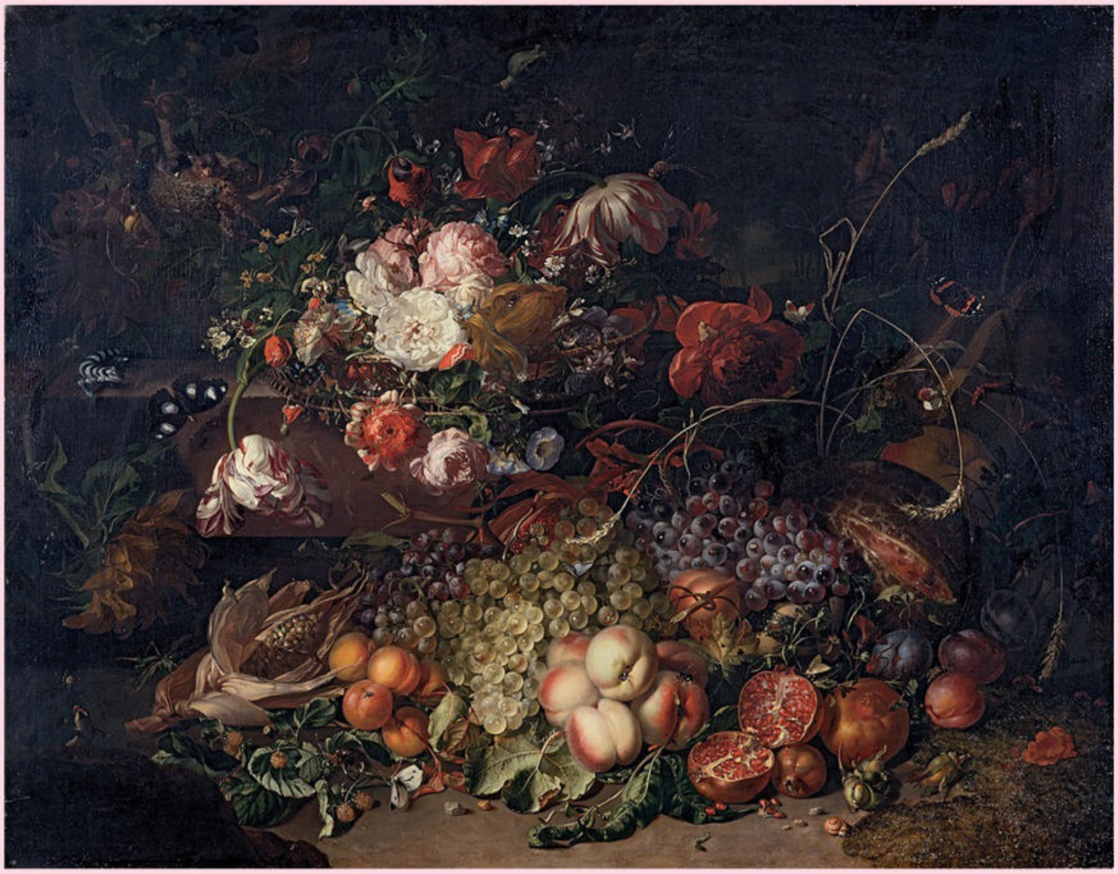
For an ongoing series of events in and around New York that celebrate the centennial, visit the website of the Art Deco Society of New York (ADSNY), artdeco.org. The ADSNY, a non-profit organization founded in 1980, advocates for the appreciation, understanding, celebration, documentation, and preservation of Art Deco architecture, design, and culture in New York and around the world.

flower power

By Ashley Busby



BIRMINGHAM, ALABAMA, PRIVATE COLLECTION. PHOTO: ERIN CROXTON, BIRMINGHAM MUSEUM OF ART



STÄDTISCHE KUNSTSAMMLUNGEN & MUSEEN AUGSBURG, KARL UND MAGDALENE HABERSTOCK-STIFTUNG, INV. NO. 12580

It might have taken a few centuries, but works by the Dutch flower painter **Rachel Ruysch** are now in full bloom in a traveling exhibition that celebrates her legacy

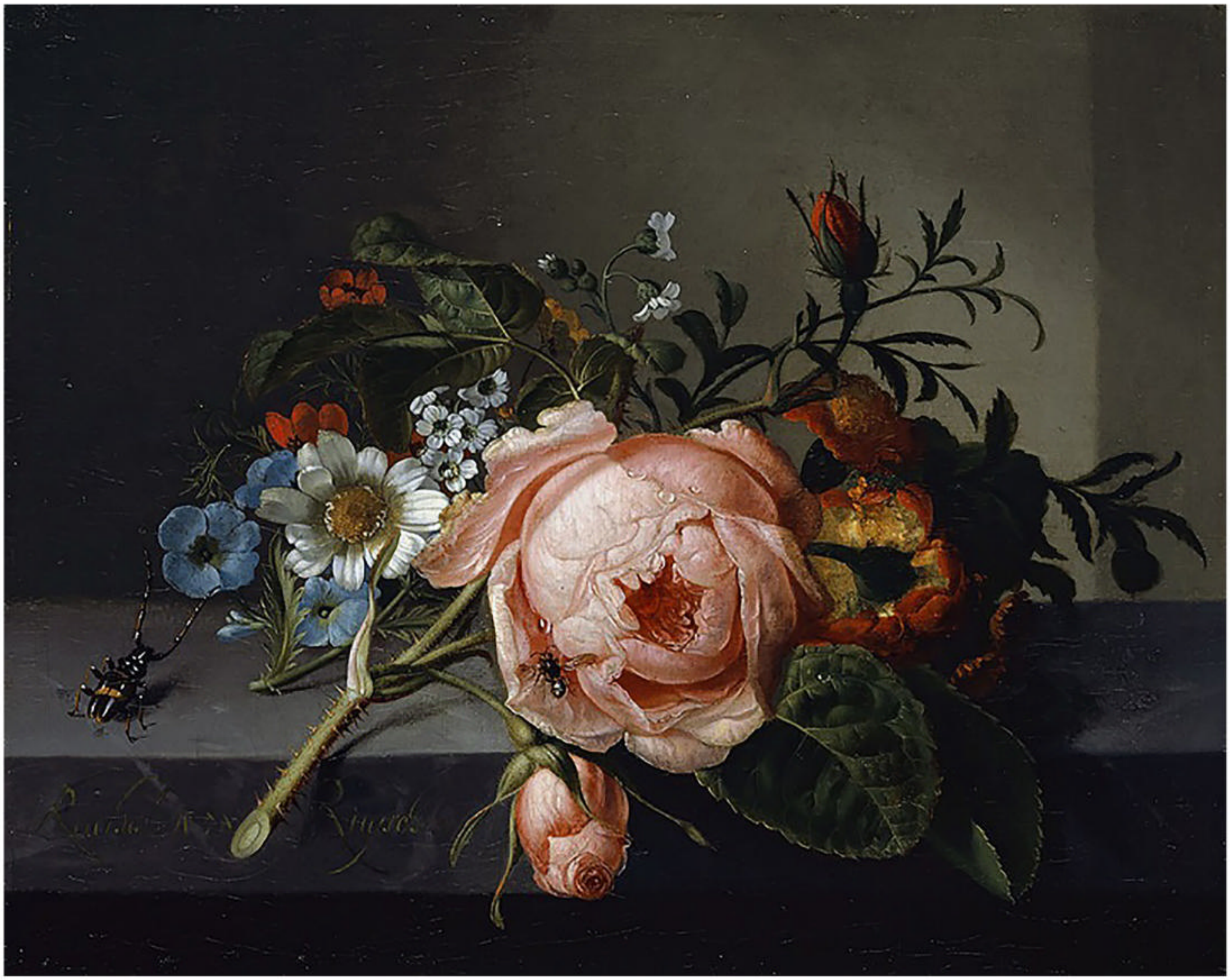
In 1750, just months before her death, a book of poems celebrated the life and accomplishments of flower painter Rachel Ruysch, heaping praise on one of the era's most prominent still-life painters. Dutch poet and playwright Lucretia Wilhelmina van Merken, a contemporary of Ruysch's, wrote:

Oh gentle brush, so thoroughly experienced!
You do not bemoan your nearly eighty years of life;
Your winter seems your spring.
Oh RUISCH! Your divine artistic powers,
Rightly devoted to Immortality,
Shine eternally in the eyes of Posterity

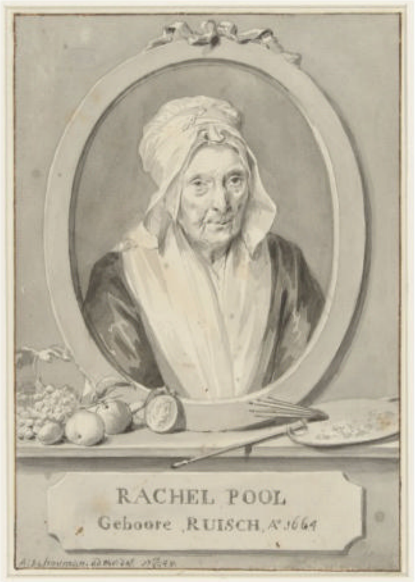
A biography penned by Jan van Gool in 1750 further solidified Ruysch's position in the art world. And yet, her continued memory falls far short of her remarkable career. Despite a well-documented life, only one book since her death, published in 1956, has examined her work.

"Rachel Ruysch: Nature into Art," a collaboration between Ohio's Toledo Museum of Art (TMA); the Museum of Fine Arts, Boston; and the Alte Pinakothek, Munich, serves as a first career retrospective. Having completed a run in Munich, the show remains on view in Toledo through July 27, 2025, and concludes its tour this fall in Boston. A fully illustrated, scholarly monograph provides much needed academic attention. According to Robert Schindler, William Hutton Curator of European Art at TMA and the exhibition's curator, "Rachel Ruysch is undoubtedly one of the great Dutch artists of the 17th and early 18th centuries. With this exhibition, she now finally gets the attention she deserves,

The Toledo Museum of Art's show of works by Rachel Ruysch reveal her as one of the great Dutch painters of the Golden Age. Above: Her *Flowers and Fruit in a Forest* (1714). Left: Talent ran in the family; Rachel's younger sister, Anna Ruysch, painted *A Still Life of Flowers on a Marble Table Ledge* (1685).



Above: *Posy of a Flowers, with a Beetle, on a Stone Ledge* (1692).
Below: *Portrait of Rachel Pool-Ruysch* (1749), an ink-on-paper work by Aert Schouman.



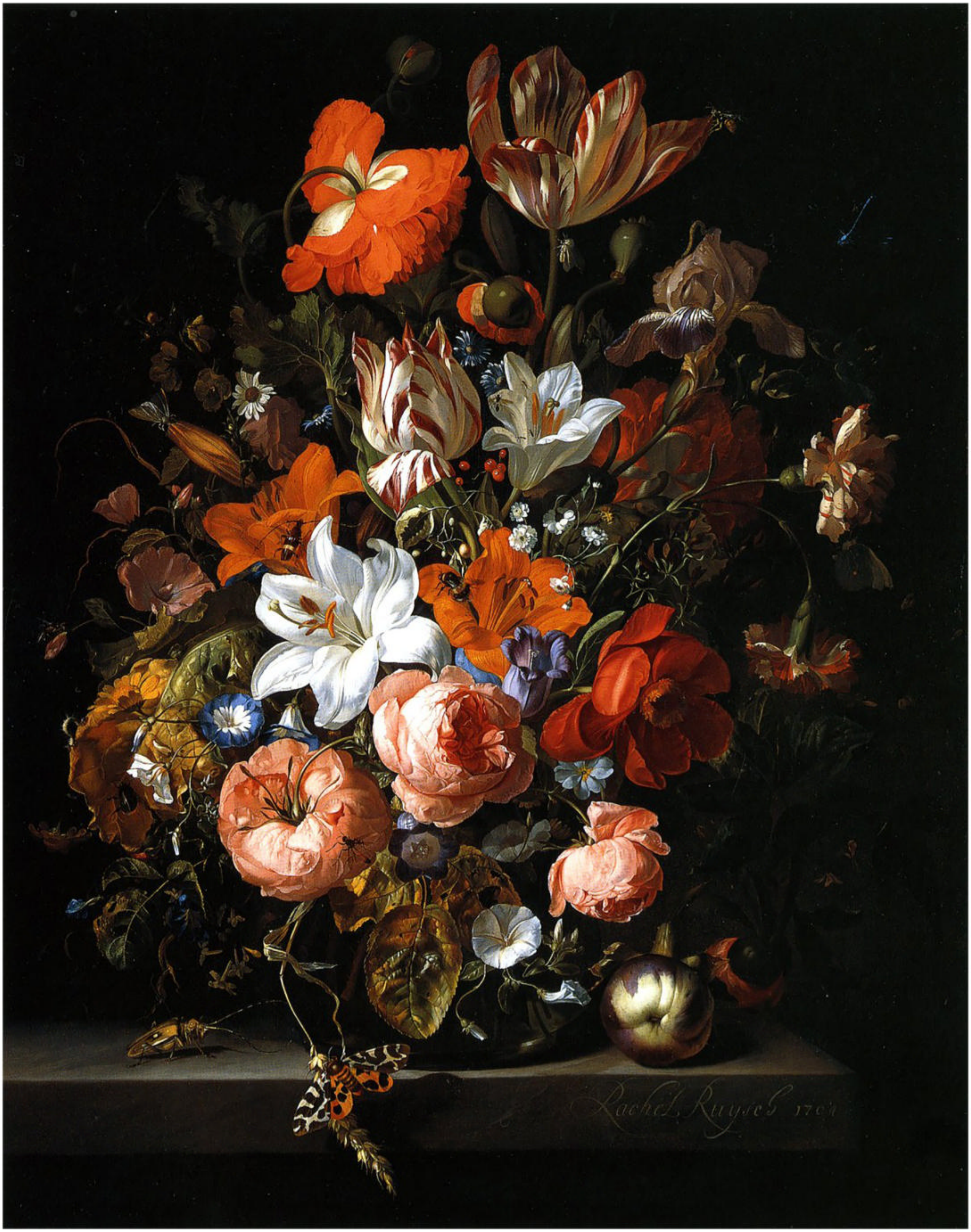
and it will hopefully establish her as one of the greatest flower still-life painters ever. Her meticulously composed paintings, shaped by both artistic training and deep engagement with the natural sciences, reveal a unique ability to coalesce visual beauty with scientific observation—qualities that set her apart from her contemporaries and redefine how we understand still-life painting."

Born in The Hague in 1664, Rachel's father was a celebrated anatomist and botanist. The family later moved to Amsterdam, where she trained under Willem van Aelst. Perhaps building on her early exposure to botanical specimens via her father or perhaps because flower painting was then widely viewed as a genre acceptable for a woman, Ruysch soon excelled in the format.

Rachel was not the only Ruysch daughter who embarked upon a career in still-life renderings. Curators include work recently attributed to her younger sister, Anna, whose presence in the exhibition further reinforces the ways in which many women artists of the era have been overlooked. *A Still life of Flowers on a Marble Table Ledge* (1685) resembles a similar nosegay painting by Rachel. While there are just a few paintings attributed to Anna, curators concede that her career deserves additional research.

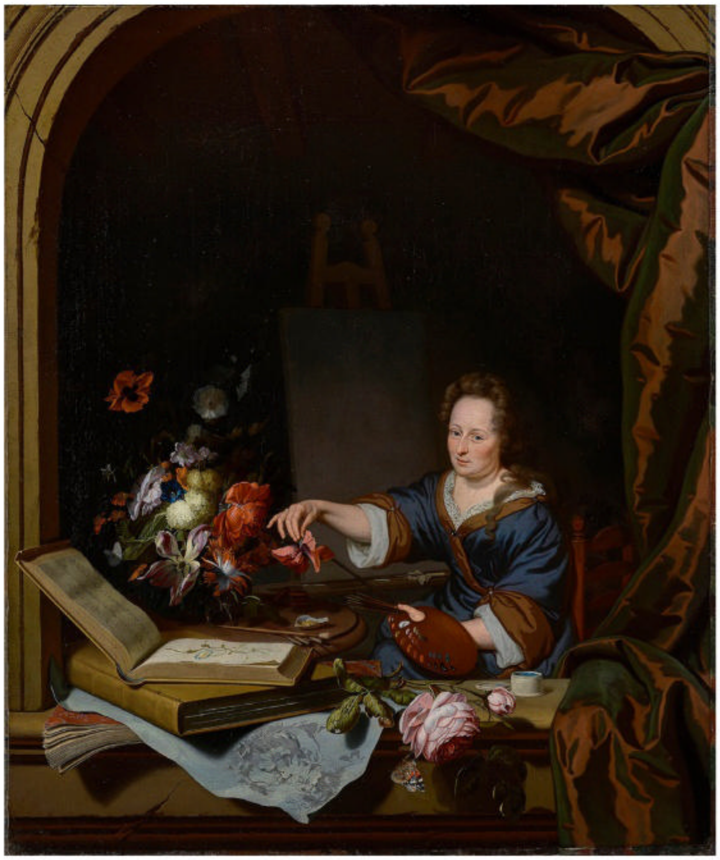
The elder Ruysch sister managed an expansive career, with over 250 known and attributed works completed over almost seven decades. In 1693 she married portraitist Juriaen Pool, and between 1695 and 1711 the two had 10 children. Whether wittingly

KUNSTMUSEUM BASEL, INV. 1100, GIFT OF PROF. J. J. BACHOFEN-BURCKHARDT FOUNDATION, 2015; RIJKSMUSEUM, PURCHASED WITH THE SUPPORT OF THE F. G. WALLER-FONDS, INV. RP-T-1940-551



DETROIT INSTITUTE OF ARTS, FOUNDERS SOCIETY PURCHASE, ROBERT H. TANNAHILL FOUNDATION FUND, JOSEPH M. DE GRIMME MEMORIAL FUND, ET AL., 1995.67

Among Ruysch's particularly exuberant still lifes is her *Flowers in a Glass Vase* (1704).



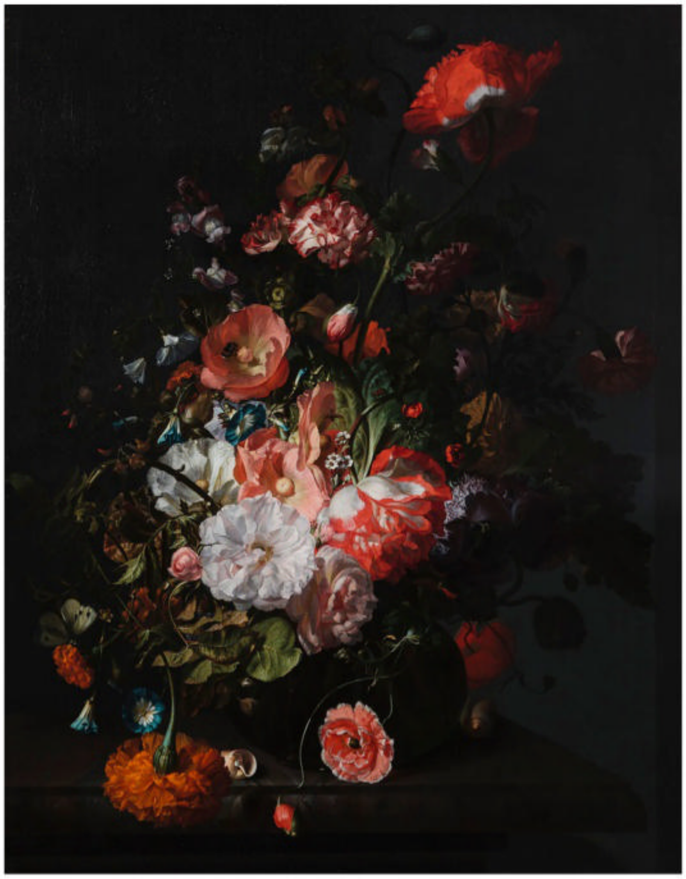
or not, Ruysch remains a model for the successful working mother, admirably navigating the demands of career and home life. Her stunning canvases soon caught the attention of the thriving Dutch picture market. She was the first woman selected for membership in the Confrerie Pictura in 1701, and, between 1708 and 1716, she served as court painter for the Elector Palatine, Johann Wilhelm of Düsseldorf.

Ruysch's story should not simply be couched in her abilities to balance gendered expectations and demonstrate artistic excellence. Her work is remarkable for her engagement with both the latest tendencies in the art of still-life and contemporary scientific inquiry.

A portrait of Ruysch from 1692 by Michiel van Musscher depicts the artist at work. In the background a large blank canvas speaks to the work for which she prepares. Sitting in the foreground, she is armed with the tools of her trade. A palette and brushes in one hand, she reaches with her right to place a bloom in an arrangement. Here she is not just the painter of beautiful things, but is shown taking an active role in the study of her subject matter. Splayed on the desk in front of her are large bound botanicals, evidence of her scientific research. Experts also now credit the painting as a joint venture between Ruysch and van Musscher; the careful attention to botanical details suggests Ruysch's hand.

Exhibition organizers track the astonishing biodiversity

"Ruysch's story should not simply be couched in her abilities to balance gendered expectations and demonstrate artistic excellence. Her work is remarkable for her engagement with both the latest tendencies in the art of still-life and contemporary scientific inquiry."



Above: *A portrait of the artist* (1692) now attribued as a joint venture between Rachel Ruysch and Michiel van Musschor. Right: *Flower Still Life* (1716–20).

LENT BY THE METROPOLITAN MUSEUM OF ART, PURCHASE, ADELE VERONICA SATKUS BEQUEST, WALTER AND LEONORE ANNENBERG ACQUISITIONS ENDOWMENT FUND, LILA ACHESON WALLACE, WOMEN AND THE CRITICAL EYE, CHARLES AND JESSIE PRICE, AND HENRY AND LUCY MOSES FUND INC. GIFTS, VICTOR WILBOUR MEMORIAL FUND, HESTER DIAMOND GIFT, AND FUNDS FROM VARIOUS DONORS, 2023 (2023.91); TOLEDO MUSEUM OF ART, PURCHASED WITH FUNDS FROM THE LIBBEY ENDOWMENT, GIFT OF EDWARD DRUMMOND LIBBEY, 1956.57

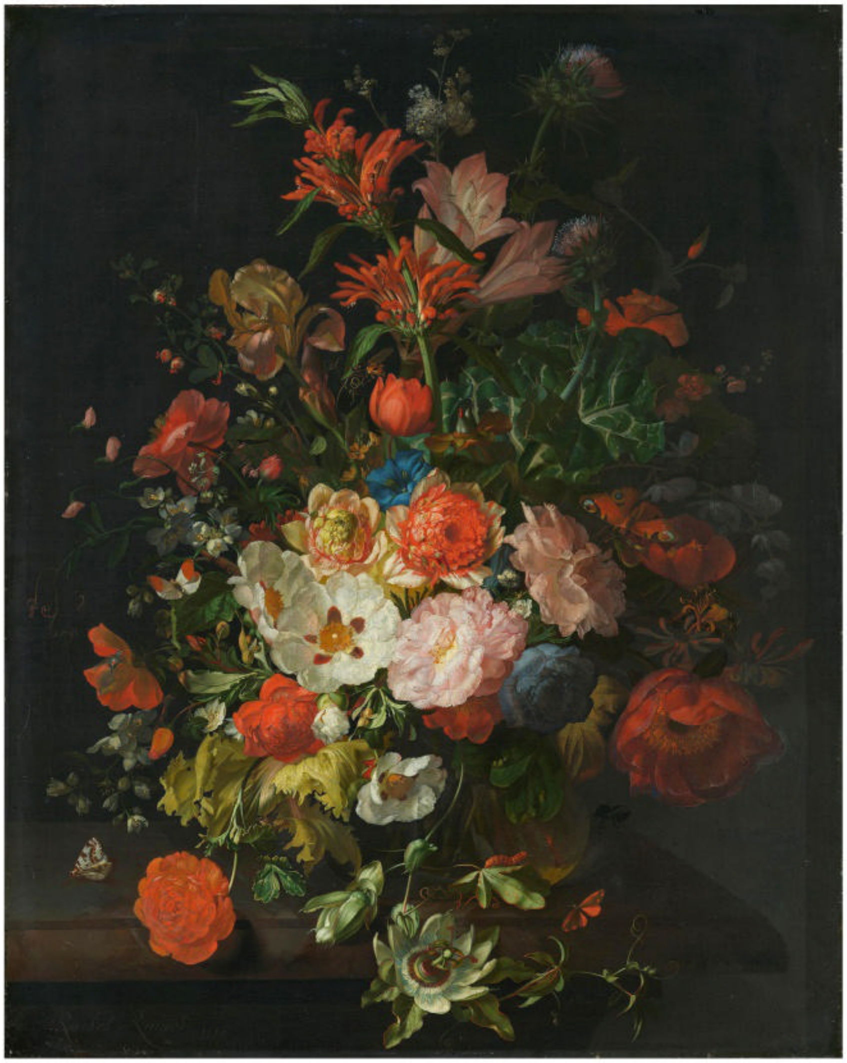
captured in Ruysch's canvases. Many arrangements depicted in her works would simply not be possible in reality, and some are filled with species that bloom in different seasons. While many arrangements capture ordinary species—roses, irises, and poppies—many are littered with exotic specimens. The impressive *Bouquet of Flowers* (1715) includes a large subtropical Passionflower, prominent in the background, and an orange Lion's Tail, native to South Africa. A letter, the only known in Ruysch's hand, confirms her inclusion of non-native species and notes that the arrangement filled her patron, Johann Wilhelm, with such pride that he hung it in his bedchamber.

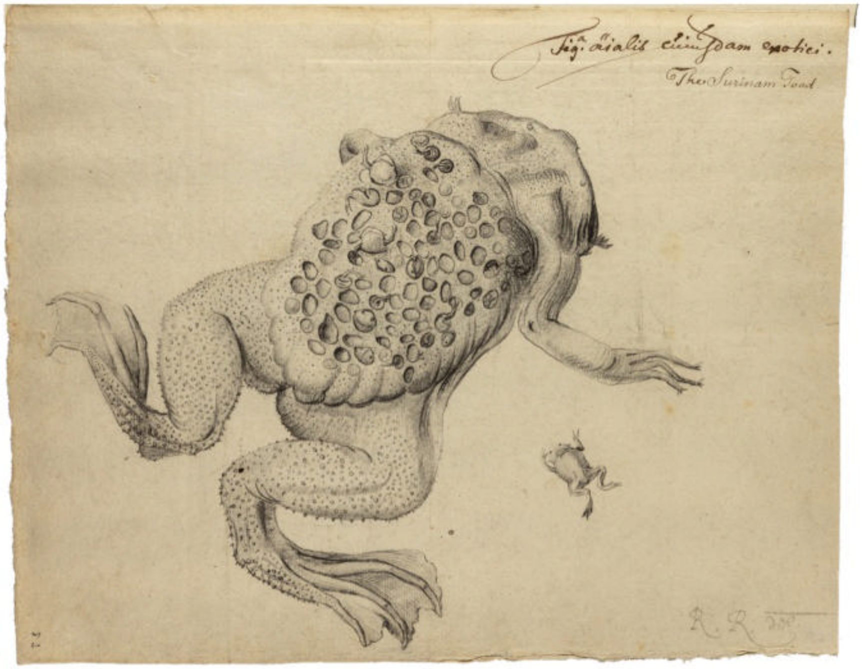
Ruysch enlivened her scenes by populating them with insects, lizards, and other small creatures. In the aforementioned portrait of Ruysch, she utilizes the *contre-épreuve* technique invented by artist peer Otto Marseus van Schrieck. The butterfly that lights on the large central rose is a real specimen pasted to the canvas.

The fastidious care with which she rendered other animals further evidenced her engagement with science. Her father was best known for his lively anatomical specimens gathered in his "cabinet of curosities" displays and described in his publication *Thesaurus Anatomicus*. Using specially created embalming techniques, he produced astounding tableaux that seemed to freeze life rather than curtail death. Curator's note that Rachel may have borrowed from such processes, or at the very least had access to draw from these unusual specimens.

The only drawing attributed to Ruysch, *Illustration from Observations of a Surinam Toad*, further demonstrates her understanding of a then-popular species noted for its strange reproductive process. The globules on the toad's back reference the fertilized eggs that female toads carry on their back, eventually submerging into pockets of skin where they remain until they hatch.

Ruysch's technical mastery certainly afforded her a place in the canon of art, but she is most remarkable for her extensive knowledge of natural history and contemporary scientific enquiry. Her flower paintings present a stunning global microcosm that goes beyond simple aesthetic pleasure. As another of her contemporary poetic admirers Christina Leonora de Neufville suggested, Ruysch did not simply capture nature, she was "the Creator of the flowers."





Top to bottom: ***Bouquet of Flowers*** **(1715);**
Illustration from Observations of a Surinam Toad
(date unknown), graphite on paper.

BAYERISCHE STAATSGEMÄLDESAMMLUNGEN—ALTE PINAKOTHEK MUNICH, 878. PHOTO: NICOLE WILHELMS, BAYERISCHE STAATSGEMÄLDESAMMLUNGEN; LONDON, ROYAL SOCIETY, INV. CLP/151/36 ©THE ROYAL SOCIETY

Good Bones

STEGOSAURUS “APEX”: FROM PREHISTORIC CREATURE TO 21ST-CENTURY MUSEUM FOSSIL

ALVARO KEDING & DANIEL KIM/© AMNH

IN 2022, millions of years after dinosaurs roamed the North American continent, Jason Cooper, out for a walk one day on his ranch in Northwest Colorado, found himself in the presence of unusual formations jutting from the soil—ancient remnants of what would become, fully reconstructed two years later, the most expensive fossil ever sold at auction.

Understanding the exceptional quality of the excavated Stegosaurus remains (with 254 of a total of some 320 bones making up the reconstituted skeleton being original), Sotheby’s offered “Apex” at its Natural History Auction in July 2024. At an unprecedented sale price of $44.6 million, the auctioneer’s proverbial hammer fell; shortly thereafter, the buyer, Kenneth C. Griffin, decided to make the fossil available for display through 2028 at the American Museum of Natural History on Manhattan’s Upper West Side.

At an imposing 11.5 feet tall and 27 feet long, the massive herbivore—even without its flesh and skin—incites wonder as much as a reflexive sense of terror. Paleontologists believe that these creatures, which functioned with remarkably small brains (perhaps as small as a common walnut) and boasted two rows of bony plates on their backs, weighed as much as 3,500 pounds in maturity.

According to widely accepted scientific conclusions, dinosaurs like Apex became extinct some 66 million years ago, when a cataclysmic asteroid of immense proportions hit what is now known as Mexico’s Yucatan Peninsula and forever brought an end to dinosaurs’ existence on the planet.

On a blustery day at winter’s end in 2025, with a cell phone in hand and a laptop draped over my shoulder, I stood before Apex—fully aware of my status as a veritable “blip” on the screen of the history of creation—and reflected on how the haunting silence of this record-breaking Stegosaurus skeleton could relay such a formidable and universal message linking the passage of time to the pure mystery of life. In awe, I quickly decided that, *yes*, something so powerful deserves to break records and to garner the rapt attention of all who come for a visit.

By Roger Harris

Offered by: Sotheby’s, New York, July 17, 2024
Estimated: $4,000,000 to $6,000,000
Sold for: $44.6 million

R
A
D
New Mexico Museum of Art
Vladem Contemporary

RAD

RAILYARD ARTS DISTRICT

MODERN & CONTEMPORARY ART
IN THE HISTORIC SANTA FE RAILYARD

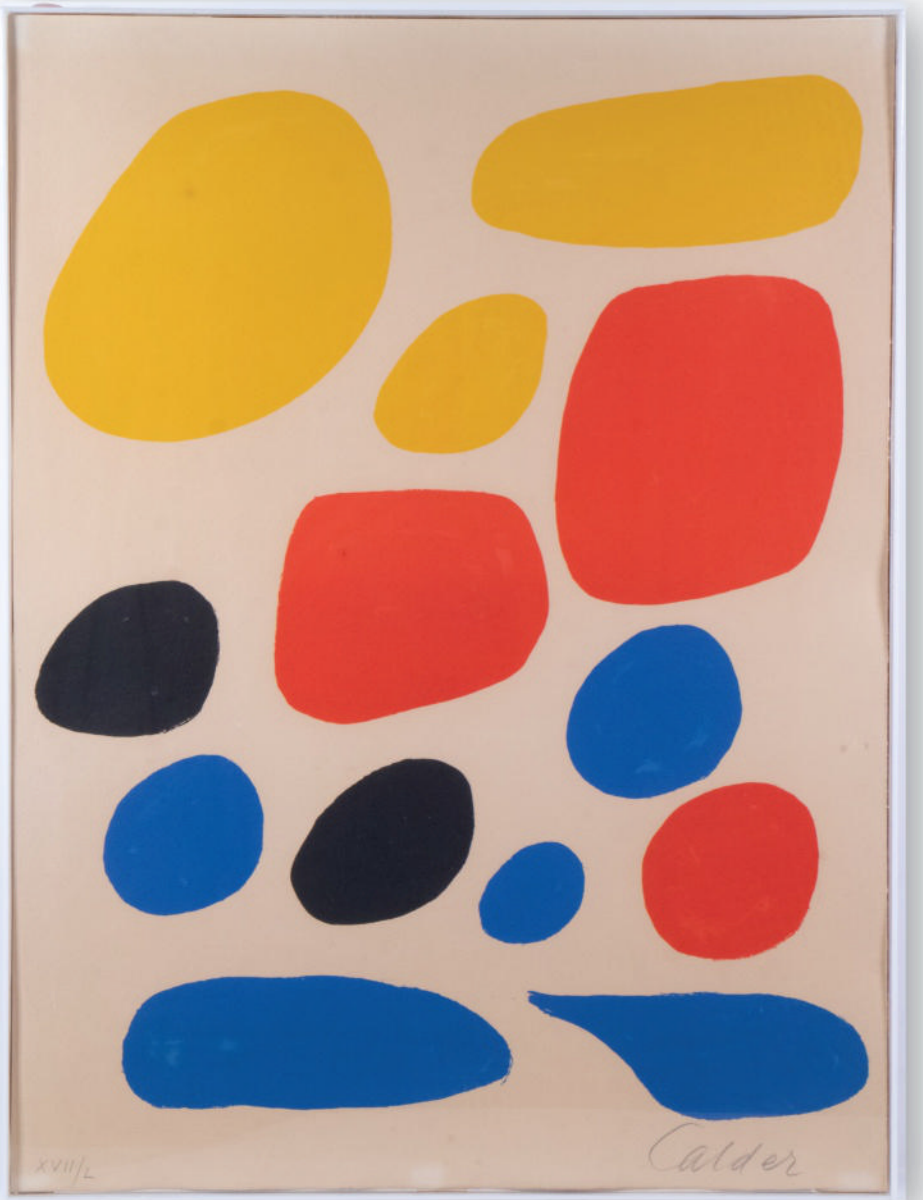
ART VAULT
BLUE RAIN GALLERY
CHARLOTTE JACKSON
FINE ART
EVOKE CONTEMPORARY
FORM & CONCEPT
LEWALLEN GALLERIES
TAI MODERN
ZANE BENNETT
CONTEMPORARY ART
SITE SANTA FE
NEW MEXICO MUSEUM OF ART
VLADEM CONTEMPORARY

LAST FRIDAY ART WALK
Last Friday of Every Month, 5–7pm
Free Entry to SITE & Vladem

SANTAFERAILYARDARTSDISTRICT.COM

Thomaston Place
AUCTION
Galleries

SUMMER SPLENDOR



"Untitled" from the Flight portfolio, 1971, artist's proof lithograph in color on Arches paper, pencil signed and numbered 17/50. Printed by Mourlot, Paris and published by International Rescue Committee, New York. In white casement frame, under glass. OS: 26" x 19 3/4".

From the Estate of Mr. Herb Belkin

XVII/L Calder

INCLUDING WORK BY OTHER ARTISTS SUCH AS

LEON AXELROD
FELIPE CASTANEDA
HELEN FRANKENTHALER
DAVID HOCKNEY
ANTONIA MARRA
JOAN MIRÓ
HELEN PASHGIAN
RAMMELLZEE
MARGUERITE ROBICHAUX
FRANK STELLA

FEATURE AUCTION | JUNE 27, 28, AND 29

THOMASTON PLACE AUCTION GALLERIES
51 Atlantic Hwy, Thomaston, ME 04861
info@thomastonauction.com
207 354 8141

Kaja Veilleux ME AUC902

thomastonauction.com